

VARIETY

VOL. VIII., NO. 4.

OCTOBER 5, 1907.

PRICE TEN CENTS.

The cover features a central portrait of May Tully, a woman with dark hair and a pearl necklace. She is surrounded by four circular frames, each containing a portrait of another performer: FEEGAN (top left), BERTHA DARE (top right), ED MORTON (bottom right), and a woman (bottom left). The entire design is framed by two classical columns. Banners wrap around the columns and the central area, listing various entertainment categories: VAUDEVILLE, CIRCUS, PARKS, BURLESQUE, MINSTRELS, and FAIRS. The name MAY TULLY is printed below her portrait. At the bottom center, the artist's name E. M. MILLER N.Y. is visible.

VAUDEVILLE

FEEGAN

BERTHA DARE

BURLESQUE

CIRCUS

PARKS

MINSTRELS

FAIRS

MAY TULLY

ED MORTON

E. M. MILLER N.Y.

BIG OPENING BILL FOR THE CHICAGO AUDITORIUM

Klaw & Erlanger Have a \$7,500 Show for Their First Week in the Western City. 25c. to See it.

VARIETY'S Chicago Office,
Chicago Opera House Block,
Chicago, Oct. 4.

There will be a bill presented for the opening week of the Auditorium under the management of Klaw & Erlanger which will cost the firm \$7,500 in salaries, and will be by far the biggest variety show Chicago has ever seen.

The Auditorium opens on October 13. Admission will be fifty cents to orchestra seats in the evenings, while twenty-five cents will be the prevailing price for matinees.

The first program, as learned, and which will probably be played in the order given, is as follows:

Zaretski Troupe of Dancers.
"That" Quartet.
Ida Fuller.
Collins and Hart.
Clifton Crawford.
Cinquavalli.
(Intermission).
Six Musical Cuttys.
Karno's Comedy Company.
Vesta Victoria.
Six Sampoias.
"The Derby Race" (picture).

A. L. Erlanger was in the city this week, and will return here about next Thursday. The newspapers interviewed him on the vaudeville subject, and Mr. Erlanger handed several "digs" to the opposition. In one paper he is quoted as saying: "It will be a war to a finish, and whatever happens the public must prove a winner in the end."

"It is not my intention to hurt anybody's feelings," the same paper prints in giving Mr. Erlanger's interview, "but the fact is you Chicagoans have been getting 'one-night stand' vaudeville for several years."

Mr. Erlanger also told the newspaper man that the United States Amusement Company had completed negotiations for the erection of a theatre in the "loop" district for vaudeville. "The deal is to be closed within thirty days," said Mr. Erlanger, and it was positively settled. Pending the building of the house, and after the close of "The Talk of New York" at the Colonial, that theatre may play vaudeville also, but the Garrick (Shubert) the head of the "Syndicate" said was at the disposal of the vaudeville corporation under the agreement made at the time of the K. & E.-Shubert amalgamation.

Upon Mr. Erlanger's advent into town, an aggressive advertising campaign opened. The dailies are carrying advertisements reading "Look out for the steam roller which comes to the big Auditorium Oct. 13, because Chicago deserves better vaudeville, and you will get it on that day. Unlucky day for the old regime—lucky day for Chicago, for from that day on you will get real vaudeville."

The policy of playing acts at the Auditorium will be much the same as at the New York. Some numbers will hold over.

Perhaps one-half the opening bill will remain for the second week.

No announcements have been made of the shows for the opposition theatres (Majestic, Olympic, Chicago Grand Opera House, Haymarket) belonging to Kohl & Castle for week of Oct. 13.

ELLEN TERRY COMING.

Ellen Terry, the English actress, is booked for a vaudeville appearance in this country, beginning in New York Christmas time. The United Booking Offices is said to have signed the English woman for ten consecutive weeks and in addition holds an option upon her services for a further period of thirty weeks.

Miss Terry was approached by an agent when she was on her last American tour with an offer to play vaudeville, but at that time she gave a refusal. William L. Lykens, the agent, conducted the last negotiations which resulted in the bookings. Miss Terry will use a dramatic playlet supported by a company of four people.

SAYS NANCE O'NEILL HAS THEATRE.

Nance O'Neill, who is playing in vaudeville just now with McKee Rankin, will return to the legitimate next season. According to a story given out by William L. Lykens, the agent who attended to Miss O'Neill's vaudeville bookings, the legitimate actress has taken a lease of the Bijou Theatre, Thirtieth street and Broadway, for all next year and will present a repertoire of dramatic pieces.

The season will open with two new productions and thereafter Miss O'Neill will confine herself to the standard plays with which she has been identified. Mr. Lykens will be her manager. Having secured the financial backer for the enterprise he will also have an interest in it.

JOHN HAVLIN MARRIES.

Cincinnati, Oct. 5.

John H. Havlin, head of the Hagenbeck-Wallace Show and of Stair & Havlin, has returned from a trip to Europe, during which time he called on Carl Hagenbeck, Sr., at Hamburg.

Upon arriving here Mr. Havlin left for Birmingham, where he married Mrs. Charlotte Baldwin, of that city.

Rumor says that Mr. Havlin will, in the future, make his home in New York City, giving much of his time to his extensive circus interests. The fact that Mr. Havlin contemplated marriage was unknown to his family or intimate friends.

NELLIE FLOREDE BREAKS ARM.

"The Rocker Girls," M. A. Shea's "girl" number, closed after the Tuesday night performance at the Union Square owing to an accident in which Nellie Florede, leader of the act, broke her arm.

Miss Florede in returning to her apartment in the Hotel York fell as she entered the elevator. Doctors declared that she would be able to work next week with her arm in a sling.

REPORTED AARONS GOES TO SETTLE

One of the missions of Alfred E. Aarons' trip abroad, which is scheduled to commence some time this month, is reported to be a settlement or an adjustment in some manner with several foreign acts now under contract to Klaw & Erlanger, but which experience since the opening of the season has taught the managers it might be hazardous to import.

There are said to be between five or ten foreign acts Klaw & Erlanger are afraid could not be successful on this side, and it is understood the time for a number of them booked for an early date has been set back, which will keep them across the pond until Mr. Aarons can reach the ground.

It is said that a settlement with a foreign act can be secured at more advantageous terms before it has taken an ocean trip. When Mr. Aarons was asked this week if the reports were true, he said the matter had not been gone into.

DAVID KESSLER IN "VODE."

Arrangements are going on; if they have not been completed, for the vaudeville appearance of David Kessler, the "Yiddish" actor. In all cities booked by the United Booking Offices, which is interested in Mr. Kessler's vaudeville appearance, there is a Jewish community and the managers are sanguine the Hebrew artist would fill their houses for a week anyway. Vion & Lowe are the agents in the case.

BEATRICE LINDLEY CANCELS.

Beatrice Lindley, a foreign pianologist imported by Percy G. Williams for the United Booking Offices, has returned home after a satisfactory adjustment of her twenty-week contract.

Miss Lindley was billed to play at Hammerstein's this week, but the United reached terms of settlement and LeFevre and St. John replaced her on the program.

There were still sixteen unused weeks on the English woman's agreement. The terms of the cancellation have not been given out.

FOUGERE "PINCHED."

Washington, Oct. 4.

O, but Eugenie Fougere was pained and grieved! A cold and soulless detective sergeant of the local police, acting on instructions, looked over her "artistic" dance at the Gayety Monday evening and after the performance haled the Frenchwoman to the police station, where the lieutenant required cash security of \$50 to insure her good behavior.

Sergeant Lee was the police critic. He occupied a front seat in the theatre and watched the performance through, displaying signs of lively enjoyment, particularly during Fougere's specialty. But when the curtain fell his better nature came to the surface and he decided that he had been shocked. Hastening around to the stage door, he sternly announced that his duty was his duty. When Fougere was informed that she would have to accompany the policeman to the station house she had an attack of hysterics.

GOLDEN OUT OF BILL.

Boston, Oct. 4.

On account of illness George Fuller Golden was obliged to leave the bill at the Tremont Theatre on Wednesday, going direct to Saranac Lake.

TWO BIG SHOWS IN PITTSBURG.

Pittsburg, Oct. 4.

The Klaw & Erlanger vaudeville will play at the Nixon Theatre next week instead of the Duquesne, where it has prevailed since the opening of the season.

The shift is said to have been made through a previous legitimate booking by the Shuberts, but the bill to be offered at the Nixon could not be played to a profit at the Duquesne and especially at the present prices.

The Dankmar-Schiller Troupe, DeFaye Sisters, Simon and Gardner, Edith Helena, Arthur Prince, Bianca and Des Roches, Clifton Crawford, Vesta Victoria, Curzon Sisters and the moving picture of "The Derby Race" will compose a show costing Klaw & Erlanger in salaries about \$6,500.

At Harry Davis' Grand Opera House, commencing Monday, the bill will be headlined by May Irwin, who is playing at the Orpheum, Kansas City, this week. Others will be Edward J. Connolly and Company in "Marse Covington," Corinne, Walter C. Kelly, Rice and Prevost, Empire City Quartet, Snyder and Buckley, Permae Brothers, Zarbell Brothers and six other acts.

Miss Irwin has been loaned to the Grand Opera House for the week by Martin Beck of the Orpheum Circuit. She was billed to appear at the Orpheum, Denver, for the time.

The shift of vaudeville to the Nixon has stirred up a great deal of feeling in the city. The "Commercial Gazette-Times" had a very strong article scoring Klaw & Erlanger in reference to it.

From reports about town it is problematical whether vaudeville will return to the Duquesne or just how long it will remain at the Nixon. At the reduced prices of admission charged there a variety program of any magnitude could not be given at a profit, even though capacity audiences assembled at each performance. At the Nixon next week the "house scale" will rule. It runs up to \$1.50 for orchestra seats.

Ethel Barrymore is reported to have played to \$26,000 at the Nixon last week. It is suspected that this house will be used to "kill off" any of the "Independents" who have Shubert contracts and will appear at the Duquesne under them.

BOSTON HAS NEW FREAK.

Boston, Oct. 4.

Boston has a new freak. He is Sam Johnson and his weird specialty is the drinking of unlimited quantities of water, straight, and without even a creme de menthe on the side. He is at Austin-Stone's Museum this week, doing eight or nine shows a day, and consuming gallons of water at each performance. This subject is close to the heart of Boston because Boston is itself forced to drink water after 11 o'clock P. M.

VICTORIA ACCEPTS AMERICAN SONG.

It is expected that upon the opening week of the Auditorium, Chicago, when Vesta Victoria, the English singer, will headline the imposing bill gathered for that occasion, she will sing for the first time in public "And he Blames My Dreamy Eyes," written by Alfred L. Lamb and Albert Gumble.

The number is published by J. H. Remick & Co. The signing rights have been restricted to Miss Victoria.

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Alfred Butt, manager of the Palace,
London, is due in New York next week.

Carolyn Huestis may yet enter vaude-
ville. She had about made up her mind to
do so when several legitimate offers came
along.

Ed. F. Reynard, the ventriloquist, will
have an entirely new scenic ventriloquial
act next May. It will be booked by Jack
Levy.

Ritter and Foster will return to New
York in January after finishing engage-
ments in South Africa, London, Paris and
Vienna.

LaVeen and Cross have in preparation
a new act which will require four men,
inclusive of themselves. It will shortly
be produced.

Mollie Williams, the soubrette of "The
Behman Show," has been placed under a
three years' contract by Jack Singer, the
show's manager.

Frank Bohm, for two years in the Sulli-
van-Considine Eastern offices at New
York, is now general office man with
Myers & Keller.

Kelly and Ashby, the billiard table
bounders, return to-day from Europe after
a long absence. The act opens for Klaw
& Erlanger on October 14.

Ralph Durfee, for several seasons with
Sam Watson's Farmyard Circus, has ac-
cepted the position of business manager
of B. A. Rolfe's "Paradise Alley."

M. M. Leichter, the cartoonist formerly
on the San Francisco "Post" and widely
known, is the latest of newspaper men to
enter vaudeville with a "cartoon act."

"The Arrival of the Lusitania," a mov-
ing picture showing the progress of the
big ocean liner up the bay after its first
trip, will be on view at the New York
next week.

season." This is not strictly correct, but
arises from the opposition struggle.

Ted Snyder, lately with one of the big
music publishing houses, has gone into the
publishing business with his old writing
partner, Ed. Rose. They will establish
headquarters at 42 West 28th street.

May Ward and her "Dresden Dolls"
play the Grand Opera House, Brooklyn,
next week, the act's first local showing on
the K. & E. circuit, where it has been
booked for the remainder of the season.
Miss Ward has newly costumed the girls
in the act, which she leads.

Coccia and Amato open their vaudeville
season at Keeney's, Brooklyn, Oct. 14.
Mr. Coccia refused the contract calling
for two years abroad, deeming his act good

his New York appearance just as often as
we see him.

"Touchstone," the dramatic writer of
the "South African News," bids farewell
to the readers of that paper in its issue of
Sept. 4, but says he will probably be
heard from shortly in another place.
"Touchstone" was well up in theatricals
and looked upon as an authority in the
diamond-belted country.

"The New York Stars" are playing the
Star, Brooklyn, this week with John L.
Sullivan and Jake Kilrain as the feature.
Two performances Monday netted the box
office \$1,360 and a well-known Brooklyn
sporting man offered to buy the Jacobs &
Jermon end of the week for on a basis of
\$6,200 gross. The managers of the show
preferred to take the chance themselves.

George W. Monroe was suddenly called
off from his vaudeville engagements on the
K. & E. Circuit to fill a part in the new
Shubert production of "The Top of the
World." He was at the Mary Anderson,
Louisville, this week. The Morris office
sent a substitute act to replace him so
that he could reach New York for ten
days' rehearsal before the openings of the
piece.

Harry Filce is seriously ill at Water-
bury, Conn. He was forced to retire from
the leading place in Ned Wayburn's "Side
Show" Monday evening and was removed
to his hotel. The doctors found him
threatened with pneumonia. Marie Du-
pre, one of the girls in the act, was sub-
stituted for the time being, Eddie Mack,
the dancer, arriving in the middle of the
week.

In the Klaw & Erlanger vaudeville the-
atres, where Leo Carrillo plays, the follow-
ing caption appears beneath his name on
the program:

"NOTE.—While Mr. Carrillo does
not make his talents as a crayon art-
ist a portion of his performance, he is
best known in New York as the car-
toonist of VARIETY, the leading vaude-
ville paper."

Harry Bulger desires it to be made dis-
tinctly clear that his song, "Reincarnation,"
written by Vincent Bryan for the comedi-
an when he starred in "Noah's Ark"
last season, was released by him for the
purpose of having it sung in "The Follies
of 1907." When Mr. Bulger opened his
present season in vaudeville at the Or-
pheum, Brooklyn, VARIETY said he had
taken the selection from that show, while
the reverse was the fact.

Complaints have reached VARIETY from
time to time of the injury done profes-
sionals playing cheap amusement places
by amateurs. The latest tells of an ama-
teur "sister" act which offered its ser-
vices to the manager of several of these
places. Horses of this grade ordinarily give
half a dozen performances, but the girls de-
clared they could double and keep the
stage busy all the time. One of their
acts is said to be a "copy" of the Two
Macks. In one case they are said to have
caused the discharge of a bicyclist who
was working an engagement. They came
along and offered themselves at a bar-
gain, and the manager cut down his bill
by cancelling the bicyclist.

"CLIPPER" STILL "COPYING."

"The Clipper" is still "copying." This week it has added to its departments
of New Acts "This Week's New Vaudeville Acts," taken from our own "New
Acts for Next Week." "The Clipper," with its usual ingenuity, has adopted the
style we inaugurated. As proof of how utterly devoid of gray matter and
originality the editor of "The Clipper" is, we don't mind helping the tottering
sheet on its "copying" path of progressiveness by informing the hair-brained
head of the paper that we publish our list of New Acts for the coming week on
the Saturday previous. "The Clipper" issues on the following Wednesday, and
by printing the new acts of this week it is simply giving information we fur-
nished four days before. Had the milieued paper any sense at all in its direct-
ing head, to be the first in the field with the information about appearances of
new acts, it would have printed the new acts for NEXT week, thereby coming out
three days before VARIETY with matter that we would have to follow with.
Do you catch the idea, you slumbering, sublime misfit of an editor? "The
Clipper" is not going out of its way to secure even this item. Last Saturday we
printed under the customary heading that Jeanette Melville would appear at
Pastor's this week in a new act. Between the time we went to press and
publication day Miss Melville cancelled her Pastor engagement, owing to an
illness of a member of her company. "The Clipper" on Wednesday of this week
had Miss Melville listed as a New Act at Pastor's. We don't say that "The
Clipper" copied this from VARIETY, but we have our suspicions. And we
also have an idea who is "covering" the New Acts for "The Clipper." We
think it is the editor, that great BIG man of "The Clipper" who has acquired
his knowledge of vaudeville by reading advertising copy. We also think "The
Clipper" is gauging its reviews of New Acts by what VARIETY says about
them. We give the paresis sheet notice that we will misspell words some day
and then parallel the reviews. Our threat to parallel news "The Clipper" was
stealing from VARIETY at one time, and reprinting without rewriting, put a
stop to that.

Harry Williams and Hapgood Burt have
written a new song called "Rain-in-the-
Face" which will be sung by Jefferson
DeAngelis in the "Gay White Way" at
the Casino.

Henry Meyers, aged 40 and single, died
at Cincinnati recently. The deceased was
for years connected with Primrose &
West's Minstrels and later appeared in
vaudeville as a monologist.

Coccia and Amato, who were reported
to have accepted the offer of two years
abroad, have changed their mind, deciding
their act is too young to leave home for

such a long time just now.

"The Behman Show," management of
Jack Singer, which opened the new Gay-
ety at Seranton this week, broke the
house record for the season at Philadel-
phia, the stand before, by \$600.

In the billing around the Colonial The-
atre for Millie Lindon this week, there is
a line reading "the first English hit of the

enough to remain in America. Bookings
by the United has confirmed that opinion.

In Indiana and Illinois of late there has
been one "Sish Williams" parading as a
representative of Weber & Rush, New
York. The firm states this man has no
connection whatsoever with them and
warns the public against him. He is be-
lieved to have an alias and formerly lived
in Buffalo.

The Great Lafayette sailed last Tues-
day for Berlin, where he will open at the
Circus Shuman on Oct. 16. His further
stay abroad will be dependent upon the
measure of success met with. Lafayette
has taken his burlesque band along and
may give an illusion or so.

Joseph Weber, manager of the Weber
& Rush vaudeville house in Schenectady,
was in town this week, attending to book-
ing matters in connection with his firm's
houses. He takes the trip every week or
so, and Joe is a nice boy, so we will print

BIG BROOKLYN RECEIPTS.

The Eastern Burlesque Wheel is in the peculiar position in Brooklyn of playing against itself almost directly and still watching the receipts of both opposition houses soar upward.

Hyde & Behman's Olympic Theatre (formerly "Adams Street") last week did gross business reaching to very nearly \$5,000, with the Fred Irwin's "Big Show" as the attraction. This is an advance over the previous week's business of \$1,400.

Sam Scribner's "Big Show," at the Star, almost within a stone's throw of the Olympic, played to \$5,300, likewise an advance over the total of the previous week. Business at the Gaiety, the Eastern's third Brooklyn theatre, brought the total of takings in the "Baby Borough" well above \$15,000.

BURKE MISSING AGAIN.

"Charles H. Burke, please write," is the cry of Grace LeRue's attorneys. A Supreme Court order was handed down some time since granting his wife's application for alimony and counsel fees in her divorce suit, now pending. The court directed Burke to pay Mrs. Burke \$25 weekly in addition to \$300 counsel fees.

When the lawyers hastened to break the glad news to the comedian he was nowhere to be found. Since then the weekly sum has been mounting up with grim regularity.

MERIDEN READY BY JANUARY.

The new vaudeville theatre at Meriden, Conn., to be operated by S. Z. Poli, will open in January next if nothing goes astray with the present plans. A bill for New Year's week in the house has already been laid out, but the opening, dependent upon the builders, is not definite.

Mr. Poli has given up all thought of playing vaudeville in his proposed Wilkes-Barre, Pa., theatre before the opening of next season. The lease which has stood like a stone wall in the manager's path still remains, delaying all work.

FIGHT FOR POSSESSION OVER.

Mahanoy City, Pa., Oct. 4. Messrs. Knoblauch & Hersker are now in undisturbed possession of the Family Theatre here after a varying fight to prevent E. E. Mozart from ousting them. The house was built by Knoblauch & Hersker and leased to E. E. Mozart with the proviso that he should not sub-lease the property. The lessees, so the owners declare, recently attempted to dispose of the lease. They then stepped in and took possession again.

ALLEGES BROKEN CONTRACT.

Chicago, Oct. 4. Louie Dacre, while playing with the "Parisian Belles" at the Empire last week, was notified that Joe Oppenheimer has taken legal action against her through Adolph Marks for the alleged breaking of a contract with the "Fay Foster" Company. Miss Dacre claims she gave Mr. Oppenheimer three weeks' notice before the date set for rehearsal and is exempt from any clause upon which the suit is based.

It is claimed that the manager of the "Parisian Belles," who engaged Miss Dacre, will be called to testify before the directors of the Empire Circuit.

SCHENECTADY DELAYED AGAIN.

The Empire Circuit Company's (Western Burlesque Wheel) new theatre in Schenectady, now building and to be called the Electra, is again lying idle, work having been suspended. This is the second time the project has received setbacks. Work was stopped a few weeks ago for want of funds, but resumed some ten days later. The cause of the latest delay is unknown.

LOSING YOUTHFUL CHORUS.

Philadelphia, Oct. 4. Louis Robie is considering the change of the title of his "Knickerbockers" to "The Runaway Girls." In the past two weeks two young girls have been discovered by fond parents as long lost daughters and taken from the show.

The ranks of the chorus are being depleted with alarming regularity. Most of the girls are now being led about by the hand and Jack Reid is looking worried.

BURLESQUERS IN DIVORCE COURT.

Mabel Carew, a member of Miner's "Bohemian Burlesquers," has brought suit against Larry McCale, principal comedian with one of Sim Williams' burlesque companies, for divorce. Mrs. McCale's motion for counsel fees and alimony is now pending before the Supreme Court in New York and the case will be called for trial shortly. McCale is one of the highest paid comedians in burlesque. House, Grossman & Vorhaus appear for the wife.

QUITS VAUDEVILLE.

Yonkers, Oct. 4. Sam Ehrlich, formerly of the Three Coates and a vaudeville player, has retired from the profession.

He opens here to-morrow in mercantile life as the headliner in a grocery store. The setting is all his own. The feature billed for the first day is a special sale of potatoes.

"PICTURE" OPPOSITION FIERCE.

Des Moines, Ia., Oct. 4. The "big guns" of vaudeville may have their scraps. Des Moines doesn't care, for it is having an exciting time of its own. The five-cent "picture shows" in town are pulling off the nicest mill one ever saw, but they are doing it in gentlemanly style; yes, sir, very gentlemanly.

Take last week, for instance. One house put on the "Passion Play" film. That's a pretty strong card for this Iowa city, where church is the attraction several days a week, so another picture house followed suit.

Then I. Reubens, manager of the Lyric, caught an inspiration. He invited the clergy of Des Moines to visit his "theatre." As one the ministerial folk "turned" Mr. Reubens and they turned him hard; but even at that the energetic manager received some free advertising in the papers over the incident.

Many devices are being resorted to by the opposition places and the fight is causing considerable comment, bringing packed houses to the various shows as a rule. One handicap to the publicity schemes of the "picture shows" promoters is the cheap price of admission. It's really hard in Des Moines to do much on a basis of free seats when the box office tax is only five cents.

NEW HOUSE NECESSARY.

Chicago, Oct. 4. During his recent visit in Kansas City James S. Hyde looked over several sites, with a view of building a new burlesque theatre to take the place of the present Majestic, said to be inadequate.

Mr. Hyde is quoted as saying that if another theatre is built it will have a seating capacity of 2,000 and cost over \$300,000. The Majestic plays the Eastern Burlesque Wheel attractions in opposition to the Century, a Western house.

NEWSPAPER FIGHTING THEATRES.

Los Angeles, Oct. 4. There is a merry old war going on here between "The Evening Express" and the local theatres, including the Orpheum. Some quarrel arose, and the "Express," in a vindictive mood, started a crusade against Sunday shows.

The theatres in turn withdrew their advertisements from "The Express," inserting in the "ads" in other Los Angeles papers a line saying, "This theatre does not advertise in 'The Evening Express.'"

WRITER IN POLITICS.

After writing songs for twenty-five years, T. J. Tucker has fallen into politics. He says so himself and announces that the aldermanic nomination in the Fifth District of Manhattan has been handed him.

Mr. Tucker lives at 443 Hudson street, "only five minutes walk from Tony Pastor's Theatre."

LOTS OF SHOW.

Lawton, Okla., Oct. 4. The variety show given at the Monarch Garden Theatre is called "Advanced Vaudeville." For "ten-cent" houses it is certainly "advanced."

A burlesque in three scenes, besides eleven acts, make up an evening's entertainment which may be viewed for an admission of 10 cents. If one wishes to pose during the evening in a box, that's 25 cents.

C. H. Markeson is the manager of this wholesale variety and Barney Williams "amusement director," while Billy Cook, Frank Clark and Bud Grimes are "mixologists," which indicates, as may be guessed, that there is a liquid dispensary connected with the Garden, also a dance hall of which the appropriately named Harry Frolic is floor manager.

Other than "Rival Brewers," the burlesque last week, there were on the bill: Barney Williams himself, who is a mimic; Dottie Parker, singer; Ed Hilton, "The Irish King"; Clara Huntoon, a soubrette who can dance; Rose Craig, just a "vocalist"; Edna Hart, another singer and a "balladist"; Tom Rosse, who works in blackface; Flo Williams, a combination of "vocalist" and soubrette; Pete Seymour, a "singer, dancer, comedian and producer," the last caption being ambiguous under the circumstances; Ollie Clark, a singer featuring "After They Gather the Hay," and Lebrecht and Craig, a couple of youngsters.

A line on the program says "Managers please exchange." That means the Monarch Garden Theatre is not stingy and will trade a few of its acts with other houses.

EASTERN HOUSE OPENS.

Scranton, Oct. 4. "The Morning Glories" are at the new Eastern Burlesque Wheel theatre (Gayety) in this city, opened Monday last by "The Behman Show."

Large crowds have attended from the first day and "The Behman Show" was well liked. Jos. Weiss is manager of the Gayety. It plays in opposition to the Star, a Western Burlesque Wheel theatre formerly on the Eastern Circuit.

Its manager, Alf G. Harrington, left the East for the West just before the commencement of last season and the feeling engendered at that time by his action is thought to be responsible in part for the present Gayety.

BURKHARDT LEAVES WEBER SHOW.

Philadelphia, Oct. 4. Charles J. Burkhardt did not play in the Joe Weber show "Hip, Hip, Hoorah," this week. He left the company last Saturday night at Washington. Dick Bernard replaced Mr. Burkhardt, playing the former's Hebrew part in the piece as a "Dutchman." Mr. Burkhardt is reported as having signed for vaudeville.

SOUTHERN PICTURE CIRCUIT.

Washington, Oct. 4. A corporation has been formed by local business men and theatrical managers with the object of establishing a chain of moving picture shows throughout the South. The Unique Theatre here is the first of the chain and forms the nucleus of the circuit. The corporation is understood to be capitalized at \$25,000.

OLD SONG WRITER DESTITUTE.

London, Sept. 26. A pathetic incident at Bow Street Police Court the other day was the appearance of Tom Maguire, twenty years ago a celebrated ballad writer, on a charge of obstructing the streets. The charge was dismissed.

Maguire was the author of "Wait Till the Clouds Roll By"; "Three Leaves of Shamrock," which he sold for \$40; "The Soldier's Letter"; "Spare the Old Mud Cabin" and various other popular songs.

He wrote Marie Lloyd's first success, "Oh, Jeremiah, Don't You Go to Sea," and Harry Tate, Kate Carner, Rich and Rich and other well-known stars have all exploited his songs.

He is now blind and almost deaf and plays a concertina on the streets of London, selling his songs for a few pennies. He is of Irish extraction, hence such ballads as "Bold Robert Emmet," "Kathleen Asthore," etc.

"PICTURE" MEN ARE NO SLOUCHES.

Newark, N. J., Oct. 4. The Arcade, a "five cent" theatre, of which L. O. Mumford is the manager, has hit upon a scheme which is bringing home the money.

Moving pictures are taken of public school scholars, and the films thrown upon a sheet in the theatre. Whichever child in the picture has a ring drawn around the head receives a money prize.

At the matinee shows a full grown person couldn't press himself into the house at any price.

"HERALD" STORY ON PEACE.

The "Herald" on Wednesday printed a story to the effect that a settlement of the vaudeville fight would shortly be made, citing the presence in New York of the many prominent United managers.

It was "doped" from this that the meeting was called to arrange for terms of peace, and the "Herald" said "it is thought likely" the two sides would come together for a conference, after which "peace" would arrive.

At the United Offices it was said that nothing further had been done by the managers than was reported in VARIETY last week. At the general offices of the Klaw & Erlanger a direct denial was given to the entire story.

Some of the Western managers who attended the United meeting returned home this week. Conferences were held for several days running, and while nothing has leaked out of the proceedings, it is generally believed that something is "brewing" in the United Offices.

The reports spread by the "Herald" commenced to find believers when the paper repeated the first story substantially on Thursday. It was even hinted at on Broadway that a booking arrangement would be made between the two sides under which the opposition bills would be arranged without conflict.

The United managers are said to favor this plan regardless of the feeling they have that their side has enjoyed the better of the battle so far.

With the Shuberts left out in the cold as legitimate managers through the union with Klaw & Erlanger and their former theatres playing vaudeville it was also rumored K. & E. would not suffer if an armistice were agreed upon.

No information bearing upon any of these reports could be obtained, excepting the statement from both offices as printed above.

MUSIC PUBLISHERS THE FAD.

Will Rossiter, the music publisher, and Frank Gage, were improvised as an act at the Majestic the middle part of last week, replacing Ingraham and Campbell, who had to retire on account of illness.

Mr. Rossiter made a very good impression and seems to like the innovation. He is considering an offer to appear at the Olympic soon.

ALVO DISPUTE ADJUSTED.

Through a misapprehension a park in Havana, Cuba, was mentioned in VARIETY last week as having been the subject of complaint on the part of artists. There is but one park in Havana, Palatina, and artists are unanimous in their favorable comment upon the treatment given visiting professionals at that resort.

It was stated also that Margot Suddeheim had been closed at Palatina. It was the Alba circus in Cuba that took this action. There was a dispute between John T. Benson, manager of Palatina, who sails from New York for Havana to-day, and the Alvos, an aerial bar act, but this matter was satisfactorily adjusted last week upon the basis of a money payment.

Billy Beard, "The Party from the South," has signed with the George Primrose Minstrel Company.

S.-C. TAKING FOREIGN ACTS.

The Five Bellaziar Sisters, a foreign act imported to this country by B. Obermayer, presumably for the Klaw & Erlanger circuit, opens at Winnipeg Monday on the Sullivan-Considine circuit, booked by Freeman Bernstein, Sullivan-Considine's New York agent.

This is supposed to be one of the first of several K. & E. acts which the Sullivan-Considine circuit will play over their time. The arrangements to this effect are understood to have been made by Mr. Bernstein for his principal, John W. Considine.

The Five Ballaziar Sisters are an acrobatic act, and although looked upon as a Klaw & Erlanger booking, it is said the contract for their American appearance was not confirmed by K. & E.

MAY PLAY IN CINCINNATI.

Cincinnati, Oct. 4.

There is a possibility after all that William Morris will yet book vaudeville into Robinson's Opera House, now managed by Mr. Hashim. The agreement or understanding said to be in existence between Klaw & Erlanger and the Shuberts, and through the Shuberts with Max Anderson, who is part owner of the Columbia, that there would be no opposition in this city, does not apply to Mr. Morris as booking agent.

From reports about the only obstacle in the way just now is the engagement of twelve weeks made with the Fischer Opera Company after Mr. Morris declined to entertain the Hashim vaudeville proposition when the latter was in New York.

HIPPODROMES TALKED OF.

The Klaw & Erlanger Construction Company, the new building corporation formed by the promoters of "Advanced Vaudeville," and which is reported to be capitalized at \$2,000,000, intend to erect Hippodromes in Detroit and Pittsburg.

In Detroit a site has been obtained for this purpose, said a member of the company, and one is being looked for in the smoky town. It is also said at the Klaw & Erlanger headquarters that the purpose of K. & E. to play vaudeville in the Bijou, Pittsburg, has not been abandoned, although so far it has been successfully blocked by the interests of Harry Davis, who has the opposition vaudeville house.

Marc Klaw, of the firm, is named as the president of the Construction Company.

SECOND FOR K. & E. IN BOSTON.

Boston, Oct. 4.

It is said here upon excellent authority that Klaw & Erlanger, through the purchase of a majority of the stock, secured the control of another theatre in this city where the firm will play vaudeville, in addition to the Tremont, when the booking agreements for the legitimate house can be shifted about to permit of it.

The same source of information places one month from date as the necessary time for the arrangements to be made.

Agnes Clarke, late of Carroll and Clarke, died last Sunday at her home in McKeesport, Pa. The deceased was 35 years of age at her sudden death, caused

OPERATING FROM ST. LOUIS.

St. Louis, Oct. 4.

Under some kind of an agreement reached when Jos. Oppenheimer, of the Oppenheimer Brothers, who are responsible for the erection of the America here, intended for vaudeville, that house will pass to the Klaw & Erlanger circuit, becoming a part of it, and the "Syndicate" will be represented in this city by the brothers.

This will give K. & E. two variety theatres in St. Louis, the Garrick having played vaudeville since the season opened. St. Louis took to "Advanced Vaudeville" from the start, and this decided K. & E. that two theatres would be even better than one.

The Oppenheimer Brothers together with other persons of means here, all acting in conjunction with the William Morris Amusement Company of New York, are looking for locations in Western towns where vaudeville will be played.

The Western territory will be tapped extensively, and it is claimed a good sized circuit of the smaller cities will be booked by the Morris office soon. Provided Klaw & Erlanger do not step into the larger ones, they will also be occupied by this combination.

The St. Louis people who are interested in this scheme are the same who last summer asked the booking privilege from the Morris office for all cities excepting Chicago, Pittsburg and Cleveland, between St. Louis and Buffalo. They have always had confidence in the profitable side of variety shows, and had not Klaw & Erlanger decided to operate their own houses in several towns selected, the St. Louis crowd would have been in possession of a circuit by this time.

MUSICAL SHOWS HITS.

Philadelphia, Oct. 4.

"The Gay White Way," with Alexander Carr, Post and Russell, Melville Ellis and other vaudeville favorites in it, has caught on here, and is doing a big business.

The same report can be made of "Hip-Hip-Hooray," the new Weber piece, with Joe Weber, Dick Bernard, Harry Tighe, William Gould, Tom Lewis and Valeska Surratt among the cast. The press treated both shows favorably.

THURSTON SUES FOR DIVORCE.

Through his attorney, M. Strassman, Howard Thurston, the magician, has entered suit against Grace Thurston for an absolute divorce. The case was heard late last week before Supreme Court Justice Morschauer in Poughkeepsie, N. Y. Mrs. Thurston entered no defense to the action.

Howard Thurston is now travelling as a member of The Great Kellar's Company. The couple were married in Wisconsin in 1897. They lived together six years, during which time Mrs. Thurston played with her husband in his illusions. Four years ago, however, they agreed to separate and have lived apart since that time.

It is a matter of remark that so far there has been little, if any, legal tussle between the opposing vaudeville factions. Both sides seem to be aware there is no money in lawsuits and guide their business affairs accordingly.

HOWARD WILL SUE FOR SALARY.

There is a lawsuit imminent between Charles Howard, the Hebrew comedian, and F. F. Proctor, proprietor of Proctor's Theatre at Elizabeth, N. J. The case, if brought, will be for this week's salary, claimed by Mr. Howard as due him, although he was canceled after the first show last Monday in the Proctor house.

Howard played Bennett's, Ottawa (Canada), last week. On Tuesday of engagement he was directed by wire to report at Elizabeth the following (last) Monday. This constituted a contract, and in accordance with his acceptance, Mr. Howard traveled from Ottawa to Proctor's. The train he was on came into New York ten hours late, and Mr. Howard could not get his trunk, containing his stage clothes, over to the theatre in time for the afternoon show, appearing in dress borrowed from other acts on the bill.

The painted board outside the theatre did not contain his name, nor did the printed matter around town mention him, and Mr. Howard thought this peculiar, as he was listed on the program. Placed second on the list, the comedian hurried to New York after his performance at the matinee, discovered his trunk, and returned with it to Elizabeth, arriving just in time for the evening show. He was then called into the manager's office and informed he had been "closed" by the direction of Mr. Proctor, who attended the matinee.

Mr. Howard recalled the absence of his name from the places where it should have been, his position on the bill, and also recalling that he had played the Proctor houses in Albany, Troy, and especially in Newark week of August 18, finishing that engagement on Sunday at the Fifth Avenue Theatre, New York, where F. F. Proctor, Jr., witnessed the same act he gave Monday afternoon, the artist concluded that everything was not exactly regular. He called upon R. C. Mudge, president of the White Rats, laying his case before the order. Mr. Mudge has taken the matter in hand, and unless a settlement is obtained, Mr. Howard will bring suit to recover the full week's salary.

The future time Mr. Howard holds on the United circuits is not affected by the action of the Proctor management. The comedian feels very badly over the occurrence, taking it as a reflection upon his ability. He has always enjoyed an excellent reputation as an artist, on and off the stage, having played in musical comedy as well as vaudeville.

CLEAN VAUDEVILLE PROFITABLE.

London, Sept. 25.

A dividend of 20 per cent. has been declared by the vaudeville theatre at Portsmouth, controlled by Walter de Frece. It has been open only five months.

The policy inaugurated was "good and clean programs." The dividend attracted attention to the wisdom of this. There are only six stockholders. R. A. Roberts, the protean actor, is one.

Ollie Young and Three Brothers, the hoop rollers, after concluding their engagement over the Klaw & Erlanger circuit, will sail for England, opening in London. The act was booked by E. Warner, of Warner & Somers, the foreign agents, during the latter's visit here when the hoop rollers played at the New York.

20 WESTERN WEEKS BY JAN. 1.

At the offices of the United States Amusement Company this week it was said that by January 1 next there would be Klaw & Erlanger vaudeville theatres in twenty Western cities, reaching from Chicago to the Coast.

Among these, it was stated, there would be one in every city where the Orpheum Circuit operates. No details were offered beyond this, and the reason given was that fuller information might tend to impede some arrangements now, under way.

NOTES0.00

Three of the acts booked for the Royal Alexandria, Toronto, by the Morris office are not playing this week. The Toronto house declining to allow vaudeville to be played in it is the cause.

ANOTHER FOR PHILADELPHIA.

Philadelphia, Oct. 4.

By New Year's, according to information, there will be three "Advanced Vaudeville" theatres in Philadelphia. The Edwin Forrest and People's (Kensington) are now open.

The third house is to be either the Chestnut Street Opera House where the Klaw & Erlanger vaudeville shows reigned last summer, or the new Adelphi, lately opened by the Shuberts.

BECK'S PARIS THEATRES.

It became rumored this week that one of the two theatres in Paris which have been secured by Martin Beck for a vaudeville run next summer, is the Folies Bergere, now under the management of the Isolais.

Mr. Beck would not commit himself when asked to confirm this.

CORT'S THEATRE IN CHICAGO.

Chicago, Oct. 4.

John Cort, who last year contemplated converting his Pacific Coast theatres for vaudeville; H. H. Trazee, a Chicago producer and manager, and V. J. Herman, have incorporated at Springfield, Ill., as the Cort Theatre Company, capitalized at \$150,000.

It is the intention of the company to build a theatre at 76-82 Dearborn street, between Randolph and Washington. The site has been secured at a ground rental of \$15,000 a year. A clause in the lease provides that ultimately the owners of the ground will purchase the building. The policy of the new house is not known, but it is thought vaudeville will show there.

The location is in the vicinity of the Colonial, Garrick, Olympic and Powers theatres, and two and one-half blocks from the Majestic.

GEORGIE BRYTON IN "YUMA."

When "Yuma," Alfred E. Aarons' new musical piece, opens in Philadelphia on October 14, Georgie Bryton will be the leading woman of the show. Both Claire Romaine and Chummie LaMarr declined to accept the position.

REDUCES ADMISSION IN WORCESTER

Worcester, Mass., Oct. 4.

The prices of admission at the Franklin Square Theatre (Klaw & Erlanger) have been reduced to ten, twenty and thirty cents. This is the scale at Poli's, the opposition. The move is expected to increase the attendance.

MARIE LLOYD HERE.

Marie Lloyd, the particular luminous "star" of the London music hall stage and the queenly queen of the English variety artists, has arrived in New York. Miss Lloyd opens her American tour at the Colonial on Monday.

The singer's popularity among her compatriots abroad was fully proven when she left England's shores. At the dock there were assembled, according to cable advices, countless artists who showered her with flowers and other tokens of well wishes, besides a throng gathered from the public which knows Miss Lloyd only on the stage.

Alec Hurley, her husband, came on the same boat and will play at the Colonial the week of Oct. 21, appearing, it is probable, in "Friendly Lead," a sketch made a favorite by him on the other side.

HETTY KING'S CIRCUS BILLING.

Like the proverbial circus has Hetty King, the English male impersonator, been billed around New York City for her opening American engagement at the New York on Monday. No artist in vaudeville has been spoken of so frequently on the billboards, with the exception of Dazie, when the dancer was known as "The Red Domino."

Miss King arrived here on Wednesday. With her came her husband, Ernest Luck, the principal comedian of the Six Lucks, an English sextet, who are said to have ten comedy pieces in their repertoire.

It is understood that The Six Lucks have been booked by the United Offices and will appear in one of the Williams houses shortly. It is also understood that Mr. Luck's visit is due in some degree to ascertain if any of the acts The Six Lucks originated on the other side have been copied over here, and if they have, whether they are being played.

CHEAP HOUSE CLOSES.

Indianapolis, Oct. 4.

It is rumored that the Majestic Theatre here, under the management of E. J. Fribley, will give up its vaudeville policy with the current week, reverting to dramatic stock after an interval. The Majestic has been playing three-a-day as an item in a circuit of popular-priced vaudeville theatres.

At its inception the plan met with popular support, but the vogue soon died out. The opening week returned satisfactory financial results, but business began to drop in most discouraging fashion immediately after. Carrine's Bears are the feature this week, supported by a very ordinary bill.

VON TILZER AFTER BIG MONEY.

Following the success of Harry Von Tilzer, the music publisher, upon his vaudeville debut at Hammerstein's last Monday, he received an offer to play Harry Davis' Grand Opera House, Pittsburgh, next week, but is understood to have declined as he did not wish to leave Greater New York.

It is also rumored that for his services hereabouts in the future Mr. Von Tilzer set a price of \$1,500 weekly.

Among the acts rumored as selected for the Vesta Victoria road show are Clifton Crawford, Ida Fuller, W. C. Fields and the DeFaye Sisters.

KNOWLES AFFECTIONATELY GREETED.

It must have warmed the cockles of R. G. Knowles' heart when he stepped off the boat on Wednesday morning. There was a crowd awaiting the comedian which made more noise when "Dick" walked down the gang plank than a Broadway mob on Election night.

Among the people assembled to greet Mr. Knowles were seventy-five White Rats, wearing badges and carrying flags, all proclaiming Mr. Knowles as "our Dick." He opens at the New York on Monday, having been engaged for a short season by Klaw & Erlanger. At the expiration of this engagement Mr. Knowles will go upon a concert tour.

In retaliation for some of the large salaries paid foreign artists Mr. Knowles returns from Europe with an offer of \$1,500 weekly for a return engagement in Scotland. In comparison with the amounts paid artists in Great Britain and America, this is equal in theory to about three times the salary any English act is receiving here.

Mr. Knowles is accepted as an American, although born in Canada. He is remembered by many as a minstrel and looks with pleasure back to the days when \$25 weekly for working in blackface seemed all the money in the world to him.

While the Carmania was on its way to this port, the usual concert was gotten up for the Sailors' Fund, and Mr. Knowles asked to take part. He flatly refused, and said that upon arriving in New York he intended to move that unless a portion of the proceeds of these entertainments were devoted to the charity funds of the several actors' associations on both sides of the ocean, the professionals upon whom the concerts-at-sea are dependent should decline to contribute their services.

"THE RED-HEADED GIRL."

Boston, Oct. 4.

For the Orpheum next week one of the features will be called "The Red-Headed Girl from Houghton & Dutton."

Houghton & Dutton have a large department store in town. The girl is a singer and it is purely a local affair. The town is plastered with "paper" giving the title of the act.

ANOTHER CHICAGO CIRCUIT.

Chicago, Oct. 4.

Henderson's Theatrical Exchange, of this city, has completed the arrangements for booking a circuit of six theatres in Chicago, with eight or ten more just outside the limits, playing large acts of every description.

The demand for features at these places has greatly increased and is growing.

The Chicago theatres are: Schindler's, Iola, North Avenue, Howard's, and the New 31st Street, which is scheduled to open on the 14th, under the management of Schindler, Roth & Powell.

The five houses are being booked personally by Frank I. Doyle, a recent acquisition to the booking department, which routes acts every week for forty theatres in the Middle West under the direction of Chas. H. Doutrick, assistant manager.

Black and Ross have joined "The Morning Glories," replacing The Heals.

ZITTELL ON THE JOB.

Cleveland, Oct. 4.

Eva Tanguay is here. So is C. Florian Zittell, who seems to think better of his job as "personal manager" for Miss Tanguay than his former occupation of "doping" the vaudeville acts in a New York paper.

Monday afternoon Miss Tanguay appeared at Keith's. Zittell was in a box, and Archie Bell, the dramatic critic of the "News," in the orchestra. Next day Mr. Bell told all about it in his paper.

Since arriving in the city Eva has had a chance to sing about "The Tanguay Pipes," for a local cigar dealer procured a picture of the swift-moving singer from the advertising agent of the theatre and placed it in his window with a sign attached reading "Eva Tanguay is sweet; so are these corn-cob pipes."

Miss Tanguay is so close to Chicago that it is suspected she will play there in one of Kohl & Castle's theatres as the headliner when Vesta Victoria appears at the Auditorium.

\$50,000 FOR PRINCESS CONTROL.

San Francisco, Oct. 4.

The prospect for K. & E. opposition at the Princess went a-glimmering when the news arrived that the Orpheum Circuit had bought controlling interest in the Princess.

Negotiations had been in progress for some time, and \$50,000 was finally the reported price agreed upon.

It had been generally reported that Klaw & Erlanger held an option on the Princess. The announcement of this new deal was unexpected.

The ultimate destiny of the house is yet in doubt, but for the present a stock company with Sam Sidman at the head will hold the boards, offering one-act musical comedy productions in conjunction with an olio of Western States vaudeville acts.

The Western States Association has been acting more as a booking agent for the house rather than as the manager for it.

Vaudeville may remain at the Princess for the remainder of the month. Martin Beck, general manager of the Orpheum Circuit, has a musical production in mind which will be placed on the Princess stage. When that occurs, vaudeville must leave.

It is said around town that Jake Gottlob, who represents Klaw & Erlanger here, received a wire from New York last Friday in reference to a vaudeville show at the theatre. Calling there, he was informed it would be necessary to see Morris Meyerfeld, Jr., president of the Orpheum Company. Mr. Gottlob was much surprised; so was everybody else when the passing of the control to the Orpheum people became known.

GAVE EARLY SHOW.

Kansas City, Oct. 4.

Last Tuesday night the show at the Sam S. Shubert commenced at 7, closing at 9:30. This is Carnival week, and a parade a block away from the Shubert was due to pass at 10, which caused the management to shift the opening time.

Except Tuesday evening, all the theatres in town have drawn big crowds all week.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Paris, France, Sept. 23.

Editor VARIETY:

Maybe a few lines from France may be of interest. The gay city this month contains many Americans and English and the music halls are all doing a rushing business. The trouble between the warring managers of the Folies Bergere has been fixed up and the house opened to big business the 7th of September. On the long bill and all making good are Levine and Leonard, the Bounding Gordons and Genaro and Theol. At our place, the Alhambra, out of twelve acts all except two have played or are booked in America, although only two, Rastus and Banks, and ourselves are really American acts, the others being French, English and German. Sam Elton is doing well at the Marigny, where Saharet has just closed another successful engagement. The big bill at the new Apollo this month is topped by Morris Cronin and his company of club throwers and Morton and Elliot, old Americans, are also featured in the billing. Hymack is also at the Apollo and leaves at the end of this month, I believe, for America. He should do well as his show is a decided novelty.

It may not surprise you to know that VARIETY has outstripped all competitors and is as anxiously looked forward to over here as at home, not only by the American and English artists, but by the German and French, many of whom cannot read English but have heard of the paper and listen with interest to someone who can translate this or that article for them, and then they will go round and say, "VARIETY says this or that." Everyone is much interested in the vaudeville situation at home and so many are booked over there that if all those who are not booked and are trying to be succeed there will be no room at home for the Americans and they will have to come over here.

We have had a very pleasant engagement here and go next month to Ireland and Scotland and then into Germany for a short season. Our paper follows regularly from the London address. Best regards to all friends. *Newell and Niblo.*

Sept. 30.

Editor VARIETY:

I received from Mr. Kaldera a clipping from the St. Paul "Dispatch," with a copy of one of my cartoons, originally printed in the "Morning Telegraph." The caption of my cartoon is "A Try-Out." The press agent of St. Paul has caused to be reproduced that cartoon and added, without my knowledge or consent, matter of his own.

I have never, to my knowledge, met Mr. Kaldera, or have I seen his act, and as for seeing him do a "try-out"—well, I never would have made such a foolish statement.

The whole thing is the outcome of a press agent's zeal to advertise both Mr. Kaldera and myself, as well as his theatre.

If Mr. Kaldera will consult the files of the journal of "The Telegraph" he will find that the caption on the original of that cartoon is "A Try-Out"—that's all.

Bert Levy.

New York, Oct. 1.

Editor VARIETY:

We have noticed the names of "The Graces" in VARIETY; also, "4 Graces" and "Golden Graces."

For 27 years I have paid good money to advertise the name "The Graces," "The Three Graces" and now "The Two Graces," and by the grace of organization, if they don't keep off my trade-mark and birthrights, there'll be trouble.

*Billy Grace, of The Two Graces.
"Merry Maidens" Co.*

Sept. 30.

Editor VARIETY:

To remove any misunderstanding, I would be obliged if you will say that Mr. Walter Hill is now playing the "second husband" in "Mrs. Murphy's Second Husband." Miss Alice Donaldson and Mr. Ben J. Miles are also members of my present company, the best I have ever had to present this piece, which is now better than ever as a result. *Gracie Emmett.*

New York, Sept. 30.

Editor VARIETY:

It seems well to me before some argument presents itself concerning the title of our act, "The Cowboy and the Squaw," to mention in self-defense the fact that for the past five or six months we have been using and advertising this title in VARIETY and other papers with the warning, "Pirates, Keep Off."

Just lately a melodramatic production bearing the same title has been presented to the public in New York and elsewhere. It appears to me this production has deliberately lifted our title and is using it to its advantage.

We might also mention that several vaudeville artists who have been on the bill with us have been so impressed with the value of the original costumes and business of our act that they have actually asked us where our costumes were made and told us they intended using our ideas in their act.

Knowing the value of your paper in protecting the interests of the profession, we write you to protest against this deliberate robbery of title and ideas, which are original with us, for the benefit not only of ourselves but of the profession at large. *Keegan and Mack.*

Sept. 28.

Editor VARIETY:

You make a positive statement in VARIETY of this date regarding the Chinese story I am using, i. e.: "That it was first told by Leo Carrillo."

Will you kindly give dates, as to when and where he first told it?

Marshall P. Wilder.

(Mr. Carrillo may furnish Mr. Wilder with the dates if he wishes. Our recollection is not accurate on the point, but we are quite positive that Mr. Wilder has not told the story, previous to this season, during the past five years, from the vaudeville stage. He claims to have told it ten years ago. That antedates VARIETY, also Mr. Carrillo, and is sufficiently far back.—Ed.)

A. P. U. IN ST. LOUIS.

The Actors' Protective Union of America will open a new local in St. Louis, Mo., next week. An initial membership of 400 is already promised. It has long been the purpose of the union to establish a branch in that territory to accommodate the large number of vaudeville acts playing the many smaller circuits in Missouri, Indiana, Ohio, Illinois and the big territory of the Southwest.

St. Louis was picked as the most central point and the general organizer of the union proceeded to gather a nucleus for the new body. The charter will be signed to-day in all probability and forwarded early next week. The installation ceremonies will take place Wednesday or Thursday next.

ODDS ON DEVEAUX.

Harry Deveau, president of Local No. 1 of the Actors' Union, who represents that body in the Central Federated Union in New York, is a candidate for the post of delegate from the New York C. F. U. to the National Convention of the American Federation of Labor, which meets in Norfolk, Va., Nov. 11.

The only other candidate for the honor of representing 250,000 workmen in the national meeting is James Holland, of the eccentric firemen. Long odds are quoted on DeVeaux.

BRANSBY WILLIAMS, RETURNS.

Bransby Williams, the English delineator of the Dickens characters of fiction, who played over here about a year ago, will return to New York on Oct. 11, via "Lusitania," opening at a United house on Oct. 14.

Mr. Williams' contract calls for a short term, but carries an optional clause, probably dependent upon foreign cancellations to secure more American time.

GOOD PRESS STUFF.

Boston, Oct. 4.

One of the best press agent "stunts" ever pulled off here was done by "Bob" Larson, of the Orpheum, on Wednesday. Rossi and his trained musical horse "Emir" are at this house, and Larson got the horse to climb the six flights of stairs to the Boston "Globe" office, where he had the newspaper crowd in ecstasies over him.

Four flashlight photos were taken, the animal shook hands all around and the paper "played it up" to the extent of a big story with pictures.

The horse walked down the six flights, then up three flights of stairs to the office of the Massachusetts Society for the Prevention of Cruelty to Animals. President Angell, of the society, was delighted with his visitor.

LAYING DOWN SUNDAY RULES.

Washington, Oct. 4.

Corporation Counsel Thomas this week submitted to the police authorities a draft of the regulation that is to govern the giving of Sunday concerts. Its terms are not yet known, but it is believed to restrict the liberty of managers very much. It will probably prohibit any other entertainment than moving pictures and singing, without dancing or character makeup or costume.

BARS VARIETY'S CORRESPONDENT.

Tracey E. Noble, VARIETY's correspondent at Hamilton, Canada, has been barred out of the Savoy Theatre in that city by the order of J. G. Appleton, its manager.

Mr. Appleton is so incensed at Mr. Noble and VARIETY, that he has instructed his house staff that VARIETY's correspondent is not to be allowed in the theatre, even though Mr. Noble is willing to pay his admission.

Hamilton is an "opposition" town, and Mr. Noble, as well as all of VARIETY's correspondents located in cities where there is a fractional controversy over vaudeville going on, was instructed to report the conditions impartially; also in his correspondence each week to alternate the leading position between the two houses.

Bennett's is the Savoy's opposition, having opened there this season. Mr. Appleton has played vaudeville at the Savoy for a year or more. Following his instructions, Mr. Noble placed "Bennett's" at the head of his matter one week, and the next had the "Savoy" in that position. Mr. Appleton did not object to his own house being on the top, but he did to Bennett's, and when Mr. Noble wrote in last week that Bennett's had a good show, and had the public coming its way, besides stating that the local press was commenting favorably upon Mr. Bennett's attractions, Mr. Appleton agreed with himself that "that was the limit." The barring followed.

Mr. Noble has been further instructed now to forward a review of the Savoy bill each week, though it must be secured by him at second hand, and to continue with his impartial weekly reports.

Mr. Bennett's theatre is booked through the United Offices; Mr. Appleton's house through the Morris office.

DECLINED TO STAR.

Claire Romaine is at the Grand Opera House, Brooklyn, this week being her second. Miss Romaine was held over owing to the huge success she met with.

An offer to star in Alfred E. Aarons' new production, "Yuma," was declined by the English male impersonator, owing to the necessity of combining rehearsals with her vaudeville engagements. She has five weeks of her present K. & E. contract yet to play. It is considered quite probable her American time will be extended.

NEGRO LOSES DAMAGE SUIT.

The \$500 damage suit brought against the Orpheum Theatre Company recently by John Williams, a colored citizen, who charged that he had been excluded from the Alhambra Theatre, New York, on account of his race, was decided by Judge Hoffman and a jury in the Municipal Court in favor of the defendant.

Williams asserted that he had bought two tickets to the theatre and that upon presenting the checks for seats had been informed he could not occupy them.

The defense showed that the tickets in question had been sold by mistake, the seats for which they called having been accidentally broken. The Orpheum company's attorneys, House, Grossman & Vorhaus, also showed to the satisfaction of the court that Williams was offered other seats in the theatre as substitutes, but refused them. The broken seats were produced in court as evidence.

SECOND MEETING OF FOREIGN MANAGERS.

At the New York offices of H. B. Marinelli, the international agent, it was stated this week that a second meeting of the Continental vaudeville managers would be held on Oct. 8 at Berlin.

Hugo Wandelt, of Liebeck's, Breslau, has written a letter to Marinelli in Paris, saying he would attend the meeting, but insisted that a "normal" contract be provided, one to do away with the cancellation clauses such as are contained in the agreement issued by the Berlin Wintergarten to artists.

There have been several conflicting reports of the first meeting held in the same city by the managers supplied by Marinelli with acts. This occurred in August. The Marinelli people claimed that a result was placed in writing under seal and also said that this consisted of an understanding whereby the managers were to meet at Marinelli's Berlin office once monthly to look over reports of acts, etc. It seemed that the Marinelli offices would have it believed that a foreign booking connection with the managers had been made under which the Marinelli foreign branches would become a general clearing house for all the Continental managers and agents.

Denials of the success of this attempt, which it is admitted was aimed for, have been received from all the important European points, while the foreign theatrical press dismissed it as impossible.

The scheme is the tail of the big kite flown by Messrs. Beck, Williams and Meyerfeld when abroad during the summer. The kite landed long ago.

FISCHER KEEPS ON BOOKING.

Clifford C. Fischer, the foreign agent, expects to go over to London some time this month and resume his place there as "exclusive" foreign booking agent for the William Morris office.

The settlement of the contemplated lawsuit by Fischer against Morris had no effect upon the contract Mr. Fischer holds, and he resumes his former standing as an agent connected with Morris under it, with the approval of Mr. Morris himself, who looks upon the youthful Mr. Fischer as a competent and capable "picker" of foreign numbers.

CHASE CHASING SOME MORE.

The Rev. Cannon B. Chase, who leads Brooklyn's warfare against Sunday vaudeville concerts, is busy again. This week complaint was entered against Williams' Novelty Theatre in Williamsburg for alleged violation and Manager Blat summoned to court.

ELSIE FAYE GOING ABROAD.

Confirmation was received by cable this week of contracts for a ten weeks' engagement in London of Elsie Faye. Miss Faye will be busy on the United time in this country until mid-summer. She will open in the English capital the last week in August. Bissett and Miller, Miss Faye's present dancing assistants, will accompany her.

Buckner, the bicyclist, and foreign representative for Al. Sutherland, booked the act on the other side.

PARIS NOTES

VARIETY's Paris Office,
5, Rue Laffitte
(Boulevard des Italiens).

Sept. 25.

The October program at the Apollo will consist of the following:

Mlle. Lausanne and Troupe, shooting act.
"Le Choc Infernal," produced by M. Ronco with assistance of Alix.
Heloise Titcomb, in her equestrian act.
The Ten Obersteirer, Tyrolean singers and dancers.
Roller Brothers, bicycles.
Tiller's "Eight Apollo Girls."
La Fornarina, Etoile Espagnole.
O'Kill, ventriloquist.
Albany, phantascist.
The Mezzettis, comedy bar.
Tony Nelson, equilibrist.
D'Herbal, chanteuse Parisienne.
Mlle. May De Lavergue, wire.

H. H. Feiber is in this city looking out for "big" acts.

The Casino de Paris opening is still a mystery. Even the manager himself (M. Zittel) does not yet know the date. I have heard from several people Zittel is communicating with people who wish to have a connection with the Casino regarding the "lease." Everybody says M. Ruez will be his companion, but this is almost impossible on account of Ruez's bankruptcy proceedings.

The Nouveau Cirque management is another mystery. I informed you some time ago that Borney & Deprez (Folies Marigny) are trying to secure the Nouveau Cirque, which they then will transform into a music hall like the Marigny. They have not received permission from the police and the project has failed. Now two Frenchmen, Messrs. Tison & Debray, have opened the Nouveau Cirque. The bill is more than flat. Among the acts is a French woman rider, Mme. Therese de Ternann, who is said to have invested \$4,000 in the Nouveau Cirque under the condition that no similar act shall be booked. She is no attraction at all as an artiste.

Otero has been fined \$40. Her chauffeur recently ran over a bicyclist.

Charles Seguin, the enterprising and successful manager of the famous "Seguin Tour" in South America, will visit Europe in due course. This is brought out in connection with the different reports he received about his representative in Paris, E. Rottenbourg. Rottenbourg has only lately passed a case put before the International Artists' Lodge, in which he is said to have booked an act (Miss Philadelphia with her elephants), and despite the fact that the engagement was confirmed the act was not allowed to sail. Rottenbourg has very little understanding of the show business and is famous for offering ridiculous salaries.

BUCKNER DOES SOME BOOKINGS.

Elsie Faye in her dancing act has been booked on the other side for next summer by Buckner, the bicyclist, who acted as Al Sutherland's foreign representative.

Mr. Buckner returns here this month, opening at Bennett's, Montreal, Oct. 21. He has informed Mr. Sutherland that several large European acts have been booked by him to play over here.



LONDON NOTES



Sept. 21.

It has been a week of unrest, certain managers trifling and toying with a dangerous situation, forgetting that history sometimes repeats and what has been done once can be done again. These people have believed too quickly the statements that there would never be another strike, and finally it was necessary to tell them that a strike would come double quick if they didn't let up tickling the heels of the mule. Even Oswald Stoll got tired of the "monkey business" and resigned from the Entertainments Protection Association by way of protest, saying:

The Camberwell meeting was one of the best ordered ever held and remarkable for its solidarity, being absolutely unanimous in its verdict. A big stack of reports from the Friday meetings held all over the kingdom spoke likewise with one voice, while every member at the Paris meeting was also for upholding the award.

The case of the Gotham Quartet at the London Pavillion was referred to. They endorsed an old form contract "as per arbitrator's award," and the confirmation bore this endorsement in duplicate. They expected a matinee payment of one-seventh extra, but the matinee ghost didn't walk. The Federation will sue the London Pavillion for the matinee payment withheld. Meantime this matter shows the absolute necessity of requiring managers to reprint the arbitrator's model contract.

In an excellent speech following Tom Costello said, among other things, "If they keep us occupied in this manner, none of us will have much time to study new business to attract the public."

At present Director Tozer has agreed to concede to the artists this contract line in place of the six-sevenths and one-seventh arrangement: "The artist agrees to appear at any matinee required by the management and shall be paid for each matinee at the rate of one-seventh of the weekly salary."

At first glance this reads better, but that Tozer is still on dangerous ground we infer from his statement in the "Daily News" of last Tuesday:

"We have now drawn up the form to read as applying to only six performances. It means the same thing. For instance, an artist previously taking, say, eight pounds per week for the six night performances and the Saturday matinee will now receive technically, according to the form, seven pounds for the six evening performances and one pound for the Saturday matinee."

The writer of a double entendre German contract could hardly show more fiendish ingenuity than Mr. Tozer. But the ingenuity is wasted; won't go down. In a "Daily Telegraph" article on differential wordings Mr. Tozer said:

"We have said 'Tweedledum'; the other side have said 'Tweedledee.' Now both have agreed to say 'Tweedle.'"

In reply to this O'Gorman, Clemart and Pink, Federation representatives at the

arbitration, have a long letter with this toward the finish:

"Mr. Askwith said to Mr. Tozer on June 14: 'Play for your Saturday matinee.' Mr. Tozer says in his 'simple' phraseology, 'I won't.' We now say to Mr. Tozer: 'We will make you, and if you want a strike at the Tivoli and Oxford, you can have it.'"

There is not much "tweedledum" or "tweedledee" about that.

Mr. Tozer had better make up his mind quickly or before he can say "tweedle" he will find himself in the middle of a fight to which there will be only one finish—and there will be no more arbitration.

From this you will see that things are getting warm. Harry Lauder, Joe Elvin and the Poluski Brothers each donated ten guineas unsolicited and other donations brought this up to 52 guineas, merely as a little nest egg in case it might be needed. If a fight should start now they say it will be even hotter than it was before.

The H. H. Feiber affair was laid before the Camberwell meeting and the late attempts to bluff and intimidate booked artists will not enhance the London reputation of the United Offices.

We read in American papers how a certain manager is a wonderful picker and chooser. He brought over so-and-so, who have amazed humanity and staggered mankind. Well, the most stupid and brutal blunders ever made in Europe have been made by just such confident men as this. It is best not to be too pop sure.

Walter Gibbons just opened the magnificent Willesden Hippodrome, which at once takes rank as one of the best halls in the kingdom. It seats 3,500.

The Battersea Empire, now styled the Crystal Empire, also opened last Monday under Hugh Brammall, erst of the Crystal Palace. It looks quite fancy with its new red Axminster carpets, lively decoration and a fresh scheme of lighting installed by the Santoni Crystal Lighting Company, in which double festoons of illuminated glass crystals figure. The hall has been closed for nearly two years and had to be extensively altered to meet the ideas of fire inspectors.

The cinematograph accident at Newmarket, fire caused by the upsetting of the machine, has resulted in the deaths of three women, while the number hurt more or less in the panic aggregated about 300.

About the Begannys. The No. 1 troupe, headed by Joe Beganny, is at Ronacher's, Vienna, this month.

Frank Gerald, ex-secretary of the Variety Artists' Federation, had a testimonial dinner at the Criterion Restaurant last Sunday. A concert followed the banquet.

SUMMER PARKS

Among the park combinations under way for next summer the most important on its face, owing to the size of the parks concerned, is that being engineered by Harry A. Dorsey, of "White City" fame in the West. Besides Mr. Dorsey's present chain of parks, several others in that section of the country have agreed to enter a booking combination until in about all there will be fifteen or sixteen, sufficient to guarantee a season's engagement to any act. The booking for this circuit has been placed in the hands of Hans Meyerhoff, at present commonly supposed to be connected with the firm of Reich & Cox in New York. The members of the firm are not believed to be aware that Mr. Meyerhoff has struck out for himself. Following his recent trouble with the New York Vaudeville Contracting Company, Mr. Meyerhoff joined Reich & Cox, afterwards going to Europe, where he remained a month. Before leaving Meyerhoff is said to have had completed negotiations with Mr. Dorsey under which he was to be the booking agent for the new combination, then in Dorsey's mind. By the former park booking system an agent buys an act, farming it out to the best possible advantage. Meyerhoff's connection with Dorsey will be that of an agent only, he receiving a percentage, and the former profit is expected to be saved by the Dorsey chain, who will route the cast for a summer's work at a rock bottom price. Meyerhoff is reported to be at the present time in Toronto, Canada. Mr. Dorsey has a park there.

A meeting held recently at the Hotel Imperial was attended by eighteen park managers, who met for the purpose of talking over plans for an association of summer resort managers throughout the country. Of the eighteen present ninety per cent. represented parks seldom heard from. The most prominent person who attended was Manager Pratt, of the Baltimore Traction Company. Mr. Pratt was elected president of the association formed by those present. It was called "The American Park Managers' Association." Chas. Oberheid, of "White City," Trenton, is the secretary and treasurer. The meeting and the scheme were due to Mr. Oberheid. Sometime ago he sent out a circular from his Trenton place calling upon park managers to give the question of consolidation some attention, and the Imperial conclave was a result. The prominent parks which had their manager on hand to talk over things are located in Baltimore, Scranton and Albany. The others are in small Pennsylvania and New York towns. There is another meeting called for Nov. 14, but unless some of the larger summer places interest themselves in the association it does not seem likely to develop into anything of a nature which could cause a revolution of any kind in the park business. The object of the present combination is to handle attractions, mostly vaudeville acts, direct, eliminating the agent, who has heretofore "farmed" out the acts he controlled or placed under contract to the parks. It would require an association covering a wide area and including the larger parks within the boundaries to place itself in a

position where it could obtain all acts wanted without the intervention of an agent. Agents who offer engagements to artists the year around would not heed the attempts of a small coterie of managers to supply themselves in this way. As a matter of fact, the White Rats of America have received requests from more managers than are at present members of the American, to guarantee that a vaudeville bill would be supplied them regularly by the order. This proposition was turned down by President R. C. Mudge, who informed the park managers the White Rats would not become a booking agent. Mr. Mudge intends to call upon the different managers with an outline of a plan he has which will tend to lessen the managers' burden as against the unprincipled agent. The report is about that the formation of the American Managers' Association will work to the advantage of Mr. Oberheid, who promoted it. He, it is understood, intends to look over the foreign countries, especially England, with a view of inducing foreign capital to invest in parks on the other side. There is a glittering example of the money in the business, when successful, by the "White City" at Manchester, England. It has made money the past summer, and was the only one of its kind in England. As secretary of "The American Park Managers' Association," Mr. Oberheid would carry a prestige with him across the water which would not be his as an individual seeking to promote. A representative association of summer parks is admittedly a good thing by the people in the business, but it must include more than the American has before it can even hope to attract others and make a showing.

The Brockton (Mass.) Fair is bigger this year than ever before. The record for attendance has been left far behind and the vaudeville show is much better than last year. It includes two stages. The Flying Banvards; The Dunedins on bicycles; The Three Alvos, comedy bar act; La Frere Sisters, aerial act; Zeno, Jordan and Zeno, trapeze workers; The Three Ernesto Sisters and Ramza and Arno, grotesque acrobats. Dunraven's comedy mules; James E. Hardy on the high wire; Babcock, who "loops the loop" on a bicycle; The Melrose Troupe of Acrobats; Lamont's dogs, baboons, etc.; Paula Piquet, equilibrist; the Metropolitan Sextet and the Dankmar-Schiller Troupe of Equilibrists are also on the bill. A review of the fair will appear in this department next week.

On application of Mrs. Virginia R. Burch, who has an attachment of \$200 against Rudolph A. Wilhelmy and Edward McNulty, Judge John G. O'Connell appointed Thomas Gregory receiver for "Luna" Park, an amusement resort just outside Cincinnati. It is understood that creditors are pressing for payment of their bills.

Edgar Foreman has been booked for 42 weeks on the other side, playing England during most of the engagement.

CIRCUS NEWS

The report that Barnum & Bailey will, for the third successive season, pass no dividend this year, together with the rumors of a Ringling amalgamation, even though the latter do not secure control of the "Big Show" and its subsidiaries, has given rise to a rather free discussion of the Barnum-Bailey mode of financing. The Barnum-Bailey corporation is capitalized at \$2,000,000. Of this 51 per cent. is held by Mrs. James A. Bailey and "the Hutchinson boys," Charles and Fred, Mrs. Bailey's nephews. Charles is in charge of the B. & B. show, while Fred directs the Buffalo Bill exhibition. The main portion of the rest of the capital stock is held by English stockholders. This is such a large amount that the Englishmen consider it necessary to have travelling representatives with the "Big Show" each season. This year there are said to be five, but there will be no dividend, according to report. The English stockholders are much disappointed over the outlook. Last year no percentage of profit was paid and the reason given was "big storms" down South at the closing of the season. The year before the excuse was a large amount mysteriously removing itself suddenly from the ticket wagon. The English financial papers are trying to excuse the Barnum show for passing its dividend by saying that this season has been a very poor one for outdoor amusements, which is partly true. The foreign press evidently has taken no cognizance of the immense profits made this season by the Buffalo Bill show, the largest in the history of tented organizations. "The Bill Show" has given outdoor performances; it had a good exhibition and drew money. It is a general belief that the Barnum-Bailey Circus would have done the same had it been "framed up" for that purpose. The latter show is in the West now. Two weeks ago from Leavenworth, Kans., when the circus played there, the report came in that it was in "a state of decomposition." And this with representatives to watch out for the English interests travelling with it. The passing of the dividend has caused the par value of the B.-B. stock abroad to drop. It is now very low. An American investor with a knowledge of the circus business might step in at the present time with the object of picking up some of the capital stock. It could probably be secured very reasonably, even lower than the market, perhaps, for a big block. John Ringling is said to have kept in close touch with the conditions, and if the English investors are finally "frozen out" it would not be a matter of surprise to find the Ringlings in possession of their stock and in control of the Barnum-Bailey properties, with the co-operation of Mrs. Bailey or the Hutchinsons.

Nothing has been heard lately of the announced intention of Willie Sells to take the reorganized Lemon Bros.' Circus for a winter tour through Panama and South and Central America this year. If he still holds to his promise, he will find himself opposed in Panama and the territory neighboring upon the canal republic by a new organization being framed up for winter work in that section by Tote Siegrist, now with the Barnum & Bailey show as manager of the Siegrist-Silbon

Troupe of aerial performers. Upon the closing of that circus Siegrist will take a troupe through Panama and South America, opening about the middle of November. His show will tour under canvas and will be made up of the Siegrist-Silbon Troupe; The Meers Sisters, principal riders; Danny Ryan; George Brown and Mme. Guiletti. Caesar Giletti, now with the Barnum outfit, will act as the general advance manager for the Siegrist venture. The show will be called the Siegrist-Silbon Circus.

Circus wisecracs are offering even money bets that the Ringling-Barnum & Bailey merger will be an accomplished fact within a month. Al Stewart sailed for England last week with the object of making a final round up of what stock is available for purchase from the English syndicate.

Antonio Pubillones, owner and manager of Pubillones' Circus, which annually tours the island of Cuba, is in this country engaging acts for the coming season, which opens at Havana in November. He was in New York last week in conference with his agent, J. Harry Allen, and left on Sunday with the latter to look over the acts being given as special attractions at the Brockton Fair.

The Buffalo Bill Wild West Show lost the matinee in Louisville, Ky., Saturday owing to delay in reaching the stand. The show train was held up for several hours by the wreck of a milk train just ahead of it on the Chesapeake & Ohio Railroad.

Col. Charles W. Seeley, legal adjuster with the Buffalo Bill show, left that organization when it played Hagerstown, Md. His place was taken by Charles Meredith.

Pain's pyrotechnical spectacle "Vesuvius" will consolidate with one of Miller Bros.' "101 Ranch" shows next summer. The fireworks display will be given evenings and the Wild West exhibitions in the afternoon only, both occupying the same ground.

Vicente Alba, proprietor of a travelling circus which covers the interior territory of Cuba, will be in New York in a few weeks. One purpose of his visit is to appear before License Commissioner John N. Bogart to explain his part in the cancellation of Margot Stuedeheim, an equestrienne who lately made complaint before the License Bureau against Agent Charles L. Sasse. According to Sasse, Mlle. Stuedeheim was booked for the Alba Circus, but was cancelled by the manager, the cable arriving at the agent's office after the rider had sailed. Alba, says Sasse, played Mlle. Stuedeheim with the circus and then cancelled her under a two weeks' clause in the contract alleging incompetence. She received two weeks' salary. Mlle. Stuedeheim's complaint before the commissioner has held up the granting of an agent's license to Sasse and the latter hopes that when the commissioner hears the circus manager's story he will withdraw his objection.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Marie Lloyd, Colonial.
Ancilotti and Dog, Colonial.
Hetty King, New York.
R. G. Knowles (Reappearance), New York.

Leon Rogee, Fifty-eighth Street.
Innes and Ryan (New Act), Pastor's.
Lo Miers, Pastor's.
"The Masqueraders," Pastor's.
Angeles and Star, Pastor's.
Richard Buhler and Company, Keeney's.
"The Singing Travellers," Keeney's.

Harry Von Tilzer.
Songs.

28 Mins.; Four (Interior).
Hammerstein's.

At Hammerstein's this week Harry Von Tilzer, the tall, gaunt, temperamental looking composer and music publisher, is demonstrating Jack Levy's theory that a "freak headliner," if judiciously selected, is a valuable card. Mr. Levy is the agent who induced Mr. Von Tilzer and the management to agree upon terms under which the composer would test his drawing powers, and Mr. Hammerstein remunerates him while doing so for singing his own songs. The combination worked out well Monday afternoon, when Mr. Von Tilzer appeared as an entertainer in a single role upon the vaudeville stage for the first time. He received an ovation at his entrance, during the numbers and at the close. After singing six of his own songs Mr. Von Tilzer had not nearly exhausted his repertoire, but concluded with "Bye bye, Dearie," in which the audience joined, especially Connie Eddiss, of the Fields show, who occupied an upper box. She was not "planted" nor was the applause caused by a claque. It was universally and voluntarily given from all parts of the theatre, for after Mr. Von Tilzer recovered from a slight nervousness evident in the opening, he got down to business, singing to the audience as though instructing in his own studio just how he wanted the selection rendered. Mr. Von Tilzer wrote the songs and he had a graphic idea of what he wanted. In conveying this to the front of the house he lost self-consciousness, interpreting his numbers in a plain, direct manner, aided by his ability to render character pieces. His selections for the first show were "Just Help Yourself"; "Lulu and La, La, La"; "Top of the Mornin', Bridget McCue"; "Mr. Stine"; "Mariutch, Down at Coney Isle," and the "Dearie." For the "Mr. Stine" (although that may not be the correct title) Mr. Von Tilzer carried manuscript, announcing he had written it only two days before. It is a drinking selection and was liked, even though two brews of beer are advertised. A piano accompanist supplied the music. Mr. Von Tilzer as an act, apart from his fame as a writer, could pass with numbers sung as well as those in use on Monday. With his name and picture for additional drawing power he should be a valuable assistant for the vaudeville box office anywhere.

Sime.

Mr. Swan, of Swan and Odea, is ill at Ward's Island.

NEW ACTS OF THE WEEK

Jesse L. Lasky's "A Night on a House Boat" (Musical Comedy).

31 Mins.; Three (Special Set).
Colonial.

Jesse L. Lasky may well be proud of his latest number, "A Night on a House Boat," at the Colonial this week for the first time in town. It is the nearest approach to the genuine musical-comedy-scenic-production vaudeville has yet seen. "A Night on a House Boat" could be removed as it stands to any Broadway stage as an act of a musical piece and satisfy the most critical audience. The exterior of a house boat, moored to the dock, is shown and across the stream are other similar summer homes on the water. The scene brings back a loneliness for vacation time. The action takes place on the decks, the time being set at the Fourth of July. A young party, correctly chaperoned, is making a trip, and while anchored is joined by visitors until there are nine all told, five girls and four boys. A lively time is had by the young people, who make good but not overloud fun of one another and sing. There is some original music by Emil Breitenfeld, pretty in melody for the most part, with a marked exception in "Dreamy Eyes," sung by Liouwella Smith. Miss Smith is the ideal tanned acrobatic summer girl, but she cannot sing. A singing number is taken from "The Red Mill" and the first part of this can stand betterment. The light effects were not smoothly handled on Monday evening, although the whole lighting up of the boat at the finale made it prettily effective. A searchlight on the upper deck, trained upon the audience and boat during one selection, is a neat idea. The music and comedy are nicely intermingled throughout the piece. Of the cast Mildred Berrick and Elinor Kershaw step into prominence and remain there from the outset. O'Malley Jennings is in the lead as an Englishman on the program only. Cal Dix indicates he could handle any "kid" part of more scope in a capable manner and Boyd Marshall has a good singing voice. Elsie and Ethel Shaw, daughters of Mrs. Alice Shaw, are twins in the piece and have an "elegant" appearance, but there is nothing to equal the sweetness of Miss Kershaw or the comedy of Mr. Berrick. Whoever issued the order that no encores be taken should have a floral wreath. The action was not retarded for a moment. Some time could be taken out, for instance the "speech," which while used for a comedy point, is even too long for that, and the "Dreamy Eyes" song. If a manager wants to have a new entertaining number he must secure "A Night on a House Boat." Louis Hooper staged the production. It is likely to stand as a model vaudeville piece for a very long time.

Sime.

Romany Operatic Company.
Singing.

21 Mins.; Full Stage; Close in One.
New York.

The act is a reproduction of that offered by the Zingari Troupe, with which it will stand very favorable comparison. It is larger in point of numbers and the average of singing ability is higher if any

thing. It has been staged by Mr. Bevan, of the original organization. He has done his work well, and a few weeks out of town have put a fine polish upon the act. Pretty much every voice in the dozen that make up the cast is worthy of exploitation for a solo, but even in this company one of the sopranos, a mere wisp of a woman, attains special brilliancy. The quartet from "I Pagliacci" was a splendid number and the whole musical program was a treat. The act did not go on until close upon eleven o'clock, second to closing, and even then the audience demanded encore after encore; the applause was enthusiastic to a point that resembled a demonstration. The New York audience Monday night demonstrated that vaudeville wants good music when it is properly interpreted. The Romany Company is probably the best operative number in vaudeville. If anyone thinks he has a better one, let him trot it out. It will be more than welcome.

Rush.

"Plaisir d'Amour."

Pantomimic Ballet.
Folies Bergere, Paris.

Severin, the well-known French mimic, plays the leading part in the above. The theme of the scenario supposes to be the struggle between love and mystery over the existence of Pierrot (Severin) and Colombine. Mystery seems to be the winner, for Colombine is untrue to Pierrot, who in turn is driven to murder. There are two or three more suicide attempts among the nine tableaux, but all comes out right in the end. The piece went very flat here. If it were not for the catchy music and some well dressed chorus girls no interest whatever could be attracted. Severin has been seen many times in better acts.

O. M. Seibt.

Clayton White and Marie Stuart.

"Cherries" (Comedy).
31 Mins.; Four (Interior).
Hammerstein's.

In writing "Peaches" and "Cherries," both slangy sketches, Geo. V. Hobart repeated some of the lines, particularly in one relating to the foolishness of betting on the races, one of the best in the first named piece played by William Courtleigh. Whichever sketch Mr. Hobart first wrote suggested the other, and for Mr. White and Miss Stuart he had principals easy to fit, as their former acts, "Dickie" and "Paris," run much the same. The parts do not vary sufficiently to forget the previous pieces and Miss Stuart's "specialties" are "rung in" off and on during the action. The slang swings from coarse to fine, more often the former, and "Cherries" becomes a continuation of the vernacular skits White and Stuart have become identified with. It draws plenty of laughs, making the kind of comedy act in demand, but still has the everlasting fault of "too long." About eight minutes could be dropped and in the loss should be included the "specialties" of Miss Stuart's. If a new offering is played, have it all new, as far as possible. Paul Case and Spring Byington compose the company, both good, with Miss Byington having the larger burden to carry.

Sime.

Mrs. Dan McAvoy.

Songs.
8 Mins.; One.
Gotham.

This is Mr. McAvoy's initial appearance in the varieties as a single entertainer. The woman has a nice appearance, and works in an easy, unrestrained manner that is attractive. Mrs. McAvoy's success in vaudeville will depend largely on securing the proper selections, as she has but little voice to speak of. The first number now used does very nicely, but the second has been done to death and she can hardly expect to do much with it in a New York house. The third song, "Around There Every Night," which sounds a deal like the variety the English singers have successfully introduced over here, is of about the proper calibre. It has a tuneful air and a catchy lyric, keeping the audience clamoring for more. The singer made a decided hit with this song, and should have more verses written for it.

The Kratons.

"Hoopland."
12 Mins.; Full Stage (Special Set).
Gotham.

The Kratons are giving their new offering, "Hoopland," its first metropolitan showing at the East New York house this week. They have made a radical departure from anything yet shown in this particular line. A special set of a miniature village is used, showing residences, shops, police station and saloon. The men, women, policeman and cowboys, all represented by the hoops, are distinguished by various colors, a table being printed on the program, making it easy to follow. After the first four minutes, in which time the couple do seemingly the fastest and best hoop rolling and juggling possible, both leave the stage, the hoops thereafter going and coming from the various buildings with remarkable speed and accuracy. The whole act is a constant succession of comedy surprises. The "drunken" hoops which leave the saloon, stop, start back, and then go ahead, as well as the "cowboy" hoops that come out, pick up handkerchiefs, and then return, are not only amusing and interesting but puzzling. Nothing like it has been seen before. The offering closes with a prisoner breaking jail, and a chase by the police. The hoops rapidly follow one another across the stage in and out of the various buildings, the chase finally ending with the prisoner's capture and return to jail. It makes a good, snappy finish to a novel and most excellent act.

Byron Douglas, Henrietta Brown and Company.

"An Heiress" (Comedy).
20 Mins.; Full Stage (Interior).
Twenty-third Street.

Both principals deserve a better fate than "An Heiress." Miss Brown is a graceful interpreter of light comedy parts and was formerly leading woman of the Keith-Proctor 125th Street Stock Company. Mr. Douglas is a character actor of ability, but the pair are swamped under a vehicle that should never have engaged their attention. The plot is more thickly moss covered than the venerable bucket that hung in the well. It concerns itself with the love affairs of an American heiress and a sleepy English nobleman. Papa objects to the match, having ar-

ranged a marriage with daughter's cousin, a rich ranchman. Daughter is rather taken with the prospect of marrying the cowboy relative and tells the nobleman as much. Whereupon nobleman impersonates cowboy, disgusts papa and daughter with his rowdy ways so that they never want to see another cowboy and thereby makes the way to daughter's heart and papa's check book easy. All of which involves the crudest sort of farce without a glimmer of humor, and has the additional disadvantage of showing the designing nobleman successful in his unworthy scheming. The piece bores for ten minutes of opening dialogue excepting for a few bright flashes from Douglas, but its rough comedy helped to win it a hearing. They may be able to twist and re-shape the sketch into better form, but their energies would be much better spent in searching for a more suitable offering.

Rush.

Hal Clarendon and Company (1).
"How He Woke Up" (Comedy).
 18 Mins.; Four (Interior).
 Keeney's.

The billing for this vaudeville act should be changed immediately to Leisha Mowat and Company. Miss Mowat is now Mr. Clarendon's "company" of one. Both players apparently were known to the Keeney audience, and they have probably graduated into vaudeville from stock. The piece was written by J. K. Hutchinson, and is a good funny sketch, with an old story handled in an original manner. Miss Mowat does some excellent work, giving to her two-edged character a fidelity, deceptive to the audience at times, but Mr. Clarendon manages to spoil it all by his unconvincing acting. "How He Woke Up" could become first rate vaudeville entertainment.

Sime.

James Smith-Cook.
Monologue.
 21 Mins.; One.
 Keeney's.

James Smith-Cook, whose name is reminding of Smith and Cook, brings back also a remembrance of that vaudeville team with his present "tramp" monologue. There are several bits, including the old "sharp shooting" final brought in, but to the Keeney audience it was all apparently new, and fairly laughed at. Mr. Smith-Cook, in the days of Smith and Cook, was just "Cook." Now there is a stage hand to assist him when required, and the "Theodore" song to close.

Sime.

"Some Quartet."
"Breaking Into Vaudeville."
 19 Mins.; Full Stage (Special Box Set, 15); Close in One, 4.
 Dewey, "Merry Maidens."

In an effort to find some suitable substitute for the familiar knockabout comedy of the singing four this organization has hit upon a capital idea. It was used in the same general form hereabouts recently by Cameron and Flanagan in a sketch called "On and Off." The arrangement has been admirably adapted to the uses of the singing quartet. The special setting showing a theatre dressing room introduces the four as members of a comedy quartet of the old style "blue-whiskers" sort. The act is in bad shape,

and a wordy war follows, while the men make up as blackface, "Rube," fat German and straight. The manager sends back to tell the act that it must go better at the next performance or it will be closed. A rehearsal is called. The usual singing numbers are thus neatly rung in and comedy is supplied in the intervals by the slangy arguments of the singers. A hurry call sends them on their way to the footlights and they presently appear in "one," where they finish with two numbers. The singing, both solo and together, was pleasing and the act aroused the largest amount of interest in the entertainment. It is an agreeable variation from the orthodox quartet and made an enjoyable number. The dialogue, although it goes well enough as it stands, could be polished up a good deal and "fatted."

Rush.

Lang's Gotham Four.
Songs.
 14 Mins.; One.
 Fifty-eighth Street.

"A Jumble of Fun and Comedy" is the billing, but it doesn't get much past "Jumble." Three members of the quartet wear comedy make-ups. When they came on the audience settled back for a good laugh, for the audiences in houses of this order like and are used to laughing at comedy quartets. They were doomed to disappointment, however, as the comedy extended no further than the make-ups. The singing was better taken care of, though this also was a good way below the mark set by the average. The trouble seems to be that the men have struck upon nothing that is new in either the comedy or the singing. In fact, the singing follows the old-time quartets with their "yoddl" songs and banjo strumming, which is not considered quite up to date at the present time. An entire change will have to be made if the Four expect to compete, with any degree of success, against others in this line.

Fantelle and Carr.
Conversation, dances and songs.
 14 Mins.; One (Special Drop).
 Twenty-third Street.

Harry Fantelle and Eddie Carr are showing a novel turn for the first time in New York; novel chiefly through its well arranged opening. The comedian, in funny, grotesque tramp getup, makes his entrance from an opening in the drop representing a box car in a freight yard. The opening talk with his partner, who plays "straight" as a yard master in neat blue uniform, is well put together, but falls a bit just before the introduction of the first song. The straight end sings "I'm the Kid That Built the Pyramid" in acceptable fashion, there is a parody or two, all new and amusing, and the sketch closes with a good dance by the comedian. The act delivers real entertainment with few lapses, and should command attention.

Rush.

La Gardenia.
Spanish Dances.
 9 Mins.; Three (Exterior).
 Colonial.

La Gardenia as a Spanish dancer ranks above those we have seen lately around New York. She is much better looking—a big point in her favor—more graceful

and quick and has a stage setting different from the rest. The scenic portion of her background was not in place at the Colonial Monday, due to the delay in removing it from the boat, but La Gardenia had five Spanish "troubadours" seated behind her while dancing. The men played an accompaniment on string instruments and resembled bandits in looks rather than dandified musicians, but they set La Gardenia off the more. She danced three numbers and for the finale gave a close imitation of the regulation "cooch." The audience liked her and she will go well no doubt anywhere, but still she's a Spanish dancer; there's not a great deal of difference among them all. Seeing a Spanish dancer is like taking a ride in the Subway—you don't care how far you ride and the company doesn't either.

Sime.

The Gaudschmidts.
Comedy Acrobats.
 6 Mins.; Two.
 New York.

The pair, who appeared here some half dozen years ago, tear off a lively series of clown tumbling, with an occasional feat in hand-to-hand work. They are first rate tumblers and work in an interesting incidental by the use of two well-trained Pomeranians. The dogs work with quite as much speed as the Gaudschmidts and require no coaxing to bring them to their tricks. Both men dress as clowns and use no apparatus except a mat. The routine is simple, but the speed of its execution and the novelty of the dogs carry it through.

Rush.

Russell and Held.
Songs and Dances.
 13 Mins.; One.
 Gotham.

Russell and Held are a late addition to the Eastern ranks of artists, they having played West for several years past. The pair have spared no pains or expense in the matter of costuming, and consequently are showing a nicely dressed singing and dancing act, one which will compare favorably with the best. The first number, a medley of popular songs, makes a good opening, but could be shortened with profit. Miss Held delivers a short monologue during the act that is a little out of the ordinary, although the talk could be brightened up some. Mr. Russell is an exceptional wooden shoe dancer. His dancing alone would nearly carry the act through. The couple pleased the East New Yorkers immensely.

Jos. M. Wood's
"The Surprise Party."
 16 Mins.; Four (Interior).
 Keeney's.

From the program one would imagine, before the time for "The Surprise Party" arrives, that this new number in vogueville is a production. It has been designed for a "kid" act, but never got beyond the "kid" dressing, not even to the point of a special setting. Five young men and three girls make up "The Surprise Party," a name as appropriate to the act as the full stage it plays in, but does not require. The boys and girls could as well work in "one." There is only a succession of songs and dances, with some dialogue, shrilly delivered. Nan Ryan is featured, also Harry Pauli.

Mr. Pauli among the others may be entitled to the billing, but Tom Shelley is by far the best in the cast, and seems to be a comedian without the opportunity to prove it. Miss Ryan has a fair voice, but her sister Carrie is liked better by the audience. "The Surprise Party" will never startle anything. It is merely a double quartet, and an octet of dancers, without singing or dancing of sufficient merit to attract notice.

Sime.

Bob and Tip Company.
Acrobatic.
 18 Mins.; Full Stage (14); One (4).
 Pastor's.

The acrobatics are sacrificed for the most part to make room for the comedy and the two trick dogs. Whether this is good judgment remains an open question. The comedy is of the "rough house" order, but a good brand. The comedian makes several first rate falls, following a style of his own without infringing. The dogs go through their routine quickly and with very little coaxing, but too much time is spent with them in the main portion of the act. They should be used for the finish in one only. Both the comedian and the "straight" man seem to be good tumblers, and the time now given over to the dogs could be used to advantage in this way. With a little changing about, and three or four minutes' cut, the act will do nicely anywhere.

Wilton Brothers.
Comedy Bars.
 13 Mins.; Full Stage.
 New York.

A rather larger proportion of straight bar work than usually goes to the comedy act of this sort is employed, all of it handled with excellent style. The comedian, although he makes use of a good deal of the familiar clowning business, keeps away from extreme roughness and wins laughs. The apparatus is an ordinary triple bar arrangement, with a trampoline stretched beneath. Toward the middle of the turn the centre bar is removed and the pair have a series of rather novel bounding feats across the resulting wide space. In layout, dressing and handling of feats the two give an entertaining specialty. It is a reappearance in New York for the Wilton Brothers.

Rush.

"The Motogirl."
"Mechanical Doll."
 8 Mins.; Full Stage.
 Hammerstein's.

"The Motogirl" is introduced by Frederic Melville, who owns the act, in an electrically lighted cabinet. She is removed from there, "wound up," and after the usual stunts on the stage, is carried over the footlights into the aisle, returning to the stage in Melville's arms. It is about an even question who is the superior in the art of repression, "The Motogirl" or "Phroso." The former is a trifle above the usual grade of a "mechanical doll" act, but there is not a great amount of novelty to this sort of thing any more, regardless of how well worked. Some comedy is brought out toward the close by inviting a committee from the audience on the stage, including two "cappers," and for the finale the girl delivers a short speech of thanks. It is a reappearance for "The Motogirl." Since last appearing

the act has travelled all over the world. Hammerstein's seemed to take to the number mildly. A similar reception would probably be received almost in any house.

Sime.

Church City Four.

Songs.

"The Strollers."

The Church City Four is a new quartet, playing in the burlesque show known as "The Strollers." The boys are in a straight evening dress. There is no comedy. The quartet present a nice appearance, all being rather good looking, with harmonious voices. The most popular current songs are sung, and of the number, one only is a solo. There should be more individual singing, the bass at least receiving a single opportunity. John Bohlman, a tenor, should also try a selection alone. Following upon the style of "That Quartet," the Church City Four is a desirable singing act. It is making a big hit in the present show, and could do well anywhere.

Sime.

Geraldine McCann and Company.

"The Boasters."

20 Mins.; Full Stage.

Pastor's.

Just why "The Boasters" is not in evidence. There is no plot or even the semblance of one. The act simply serves to introduce Geraldine McCann, a pretty little girl, whose appearance is very nearly spoiled through poor dressing, and a young boy of about the same age, who should be restrained from attempting comedy. A man also figures slightly and it would be just as well if his figure were even less. That would let him out altogether. Little Miss McCann is a first rat dancer, pretty, with magnetism. She and the boy should work up a nicely dressed singing and dancing act in "one."

Madell and Corbley.

Musical.

17 Mins.; Full Stage.

125th Street Music Hall.

Although originally of the East, Madell and Corbley have been playing West for several years and have come to be known as a "Western act." Music contributed almost entirely by Mr. Madell forms the basis of the offering, although the comedy, introduced by Miss Corbley, stands out quite as prominently. Miss Corbley makes three character changes, each gracefully handled, and shows a real appreciation of apt detail. Mr. Madell plays on a number of instruments, several of the freak variety, but the saxophone is his strong card. At least one more selection on that instrument should be played. The music produced from the doll rack would never stir the pulse, but it serves a comedy purpose, although it might be introduced earlier, leaving the tough dance for the finish. The team had no trouble in pleasing the Sunday night audience.

The Roberts Four.

"The Doll Maker's Dilemma" (Comedy).

21 Mins.; Full Stage (Interior).

Pastor's.

This is practically The Roberts Four's first New York showing, although it has been playing for several years outside, mostly in the West. The sketch is of very frail structure, the pretty idea em-

bodied in it being almost entirely lost at Pastor's this week. Pearl Roberts and Charlotte Tomkins as Katie and Nellie Allen, two mischievous young ones, figure most. They play jokes on the old doll maker, taking advantage of his near-sightedness. The smaller of the two impersonates a mechanical doll, a recent invention of the German's, while the other does a Spanish girl, to whom it is to be delivered. There is a quiet finish with the old German dosing off while the two children sing to him. Both the girls are extremely pretty and the dressing is in keeping with their looks. The pair do nicely with a little song and dance and carry the act through. They were in an extremely difficult position, following as they did upon several more or less similar acts, but they acquitted themselves with credit even under that handicap. Experience will teach them a smoother and more lively stage bearing.

Tim Cronin.

Character Changes.

13 Mins.; Full Stage.

Lincoln Square.

Tim Cronin is reappearing in vaudeville with a revised version of a character change sketch played by him long ago, and which was written by Geo. M. Cohan. Junie McCree has attended to the revision. Mr. Cronin has a fairly funny offering, especially at the finale, although the ending itself is the "cannon ball" finish, made familiar to present times by Sherman and DeForest. Mr. Cronin announces he will give an "Advanced Vaudeville" show, acting as card boy and the necessary characters, opening with a burlesque on Anna Held, following with a "Dutch" monologue, after which a travesty of illustrated songs is given, concluding with a laughable "war" piece. When Mr. Cronin makes his changes somewhat more quickly, and possibly adds one more number to his program by cutting down the monologue, he will have a good laughing act.

Sime.

"That Other Quartet."

17 Mins.; One (Special Drop).

Lincoln Square.

"That Other Quartet" is composed of the Misses Mills, Ollie Evans, Pearl Sanford and Zenaide Williams. There is a sort of sketch setting for the songs in the regular course of events, including a special drop showing the exterior of a dormitory, but at the Lincoln Square last Sunday night this was absent, the act playing in full stage, causing much of the dialogue to go astray. The girls appear in sweaters, and after some talk, sing popular airs, Miss Williams taking upon herself the task of handling "Bye, Bye, Dearie" as a solo, entirely superfluous, and not increasing the value of the act. During the choral singing, a deep voice makes itself prominent, and at the finale, Miss Sanford, the possessor of it, is allowed to sing one verse of a number alone. She has an odd contralto voice, full and sweet. If there is a solo to be sung, the audience would give a unanimous vote to Miss Sanford to sing it, even if Miss Williams were not heard at all. Miss Evans is the comedienne, and under other circumstances, might appear to better advantage. There is a future for the act, but it should be rearranged, and in the process, another name might be adopted. "That Other Quartet" is neither good for a title nor advertising purposes.

Sime.

Mrs. Baldwin.

"The Woman of Mystery."

21 Mins.; Full Stage.

Lincoln Square.

Mrs. Baldwin, wife of S. S. Baldwin, "The White Mahatma," is working alone in what is known as a "mind-reading" act, although she makes no pretense of possessing the supernatural gift of receiving another's thoughts. Rather she presents herself as a marvel of memory. Two men, each carrying a novel by Hawthorne, move up and down the orchestra aisles, inviting auditors to select any word in the book. The number of the page, number of line, and number of word from the beginning of the line, are called out to Mrs. Baldwin, who occupies the stage alone. After repeating the numbers called, Mrs. Baldwin quotes the word selected. On Sunday night at the Lincoln Square, she made no error. There is no question of "cappers" in the audience; this was thoroughly tested at the time. For her second trick, Mrs. Baldwin writes figures horizontally on a blackboard, reaching as many as eight, making about ten rows. Each row is numbered from one up. After placing all the numbers called, the woman called out correctly any row asked for, as for instance, "No. 5" was "50,900,002." The final trick was giving the date of the month and year born in, with the day born on. Mrs. Baldwin may resent the imputation that these are "tricks," but they are undoubtedly accomplished in a manner similar or upon the lines of all "mind-reading" acts. It is a matter of impossibility for any person to retain a mental photograph of a book containing about 300 pages, and to answer "Page 174, 23d line, 4th word" as "to," and have it correct as she did. The Zancigs have done similar work with a book, but Mr. Zancig "cues" the answer to his wife, while there is no possibility of a "cue" with Mrs. Baldwin, nothing being spoken excepting the numbers. The method of transmission probably comes under the heading of "the silent system." The blackboard work is being excelled by both Max Berol Konorah and Lola Cotton, the latter a young girl. Mrs. Baldwin has not the stage presence of Mrs. Eva Fay, but in its way the act will excite interest. It would be a feature on the smaller circuits.

Sime.

Coote and Laing.

Songs.

16 Mins.; One.

Lincoln Square.

Last Sunday evening at the Lincoln Square theatre, Mr. Coote and Miss Laing, two young people, former members of one of Frank Perley's operatic organizations, "tried out" a singing act, which, as then made up, can not pass on any kind of time. It was entirely the fault of the selections, and the manner in which the act had been laid out. Possessed of good looks and voices, the pair will be enabled to secure vaudeville time if they first secure someone who knows the field to tell them what to do. Their own knowledge of vaudeville, if relied upon altogether, will likely replace them in their former occupation.

Sime.

Lewis and Chapin have left the "Fay Foster" show.

OUT OF TOWN.

Akounine Trio.

Musical.

14 Mins.; Full Stage.

Keith's, Philadelphia.

The Akounine Trio is an instrumental musical act recently formed. The title is taken from the name of the principal member of the trio, Sophie Akounine, the violiniste, formerly with the Zingari Troupe. The other members are Ethel Murray, violin-cellist, formerly of the Laski Quintet, and R. H. Butin, one of the Olivetti Troubadours, who plays the guitar. The act at present suffers from the lack of concentration of harmony, the players evidently having had but little opportunity to become familiar with the methods of each other. There are single numbers, duets and trios, the selections running principally to popular melodies, although one classic number is given. So seldom is it an even fair performer on the guitar is heard that Butin's playing is a treat, and he is an accomplished accompanist. Miss Akounine plays the violin well, while Miss Murray gives capital support in the trio numbers. When the three have been playing together longer, they should supply music which will entertain, and this is something to accomplish when considering many musical acts in vaudeville. The Keith audience liked the Akounine Trio very much, and they should have no trouble in finding work in a very open field.

George M. Young.

Mlle. Lorraine.

Posing.

18 Mins.; Full Stage.

"Tiger Lilies," Lyceum, Washington.

Mlle. Lorraine made her first American appearance at the Monday matinee with the "Tiger Lilies." She is an English importation, part of the craze which swept the London halls recently for "art studies" in the nearly altogether. She poses on a pedestal against a background of red plush. While there is an extreme inadequacy of draping at times, the act does not offend. It makes an apparently sincere effort to represent an artistic ensemble of different poses, some almost pastoral in character and there is no suggestiveness. The lighting and mechanical effects are excellent, and the audience evinced high approval.

Billy Bowman.

Les Aubin Leonel.

Eccentriques.

15 Mins.; Full Stage (Garden).

Orpheum, New Orleans (Week Sept. 23).

Les Aubin Leonel were imported by the Orpheum Circuit. The act bears a striking similarity to the one recently presented by Des Roches and Bianca at the New York Theatre. The woman has a voice of good quality and the quick changes of her partner are decidedly clever. A Spanish dance used as a finale is a bit risque for the average variety theatre and might be toned down. The pair scored a solid hit here.

O. M. Samuel.

Plunkett and Master Freddie were prevented from appearing during the evening show last Sunday at the Lincoln Square owing to the interference of the Gerry Society.

KEENEY'S.

There is a new manager at Keeney's, Brooklyn, this season. He is Henry Perkins, and the orchestra leader is not J. P. Hansen, although the latter is still announced on the program as holding that position.

Other wise the house looks the same and was fairly filled on Tuesday evening. Had the show been better the house would have been fuller. Mr. Keeney selected "The Surprise Party" for his headliner this week. Almost any other number on the program could have held down the place in better shape. The headline, with James Smith-Cook and Hal Carleton and Company, is under New Acts.

The show opened with the Musical Bennetts, in reality a "black art" act, with the playing of musical instruments a secondary consideration, although Mr. Bennett makes this the most noticeable through the poor quality of the music, up to the bells, which are liked. As a musical act there is a little novelty to it from the setting, and music which could pass would help the offering immensely.

Nestor, the youngster of Nellie Seymour and Nestor, is a wonderfully bright-looking boy on the stage. For one of his age, he carries himself remarkably well, and has a sweet voice, completely winning the audience by his singing and manners. Miss Seymour has some character changes, doing very well with "Marianina" for the finish. Nestor can carry the act, which needs a few changes to bring it up to the mark. "The Holy City" should be taken out and a current ballad sung instead.

"The A. B. C. D. Girls" are now the "4 Connolly Sisters" on the Keeney bill. The girls may hold to the proper name as their billing hereafter. "A. B. C. D." suggests a beginning. The sisters have a lively singing number in "one," well dressed, and with a very pretty change for the finish. The singing is excellent, harmonizes, and the selections meet with favor. The comedy is quiet but effective, one girl only taking charge of this. Another has a solo, providing time for the change of costume, and the act runs off well. As a "female quartet" the 4 Connolly Sisters make the best yet seen.

The principal parts in the Bailey and Austin act are now taken by Mr. Austin's brothers, one of whom makes up as a perfect counterpart of Austin, and as far as the audience is concerned there is no great difference in the offering. Both the new boys follow the exact routine and with a little more time ought to make good substitutes.

Harper, Desmond and Hilliard, colored, entertained very well. *Sime.*

CHICAGO ALL VAUDEVILLE.

Chicago, Oct. 4.

Plans have been prepared for a new theatre, "The Roseland," to be erected at the southeast corner of 113th street and Michigan avenue, for M. T. Morrissey by David Robertson, architect, and construction is now under way. The building will be two stories high. I. E. Berkson, of the Sherman House, is the lessee and manager, and the house will be on the circuit of a well known booking agency.

The building will cost \$30,000, and will be ready for occupancy about December 1.

Jos. Shea is conducting the Sunday night concerts at the Murray Hill.

PASTOR'S.

Dancing and children share about even honors on the Pastor bill this week. There are no less than six youngsters involved during the running off of the bill and they all do wooden shoe dancing, and, furthermore, do it well.

Ida May Chadwick, of the Chadwick Trio, takes the palm in this particular line, but this does not belittle the others, for one would have to go a long way out of the child class to find a better dancer than Miss Chadwick. Aside from the dancing, the Chadwick Trio have their broadly humorous skit running smoothly and swiftly, making almost a continuous laugh.

Marion and Deane are back again with a quantity of new patter that is bright and snappy, although the general structure of the offering remains unchanged. Miss Deane is wearing a new frock, pretty and becoming, with a hat to match that tops the costume off to a nicety. The pair always look well and give fourteen minutes of clean, pleasing entertainment.

The Alpha Trio are showing their familiar hoop juggling without change, although the boy is working with a sureness noticeably lacking at one time. If he improves as rapidly in the next year as he has in the past he should be resting rather comfortable around the top of the pile at the end of that time.

The Hurleys have a neat acrobatic act which makes a good bid for novelty through the fact that a woman is the understander throughout. Some first rate hand stands, comparing favorably with similar work done by men, are shown.

Sam Brooks and Rose Jeanette passed through fairly well with some new and more old talk, together with a couple of lively songs made more lively through Miss Jeanette's rendition. It was this part of the offering that was liked, Mr. Brooks' comedy arousing little enthusiasm.

The Cycling Brunettes did unusually well in an early position. The comedian is a clever rider, good enough to stand off his shortcomings as a comedian. The couple show some of the best team work on the single wheel ever seen hereabouts. They were a solid hit and could have held down a much better position.

The Williams Duo have made no change in their musical offering, although Mr. Williams has discarded the evening dress for a military uniform, which is an improvement. Others on the bill were Seymour Sisters, Carter and Vincent, the Roberts Four, Bob and Tip Company and Geraldine McCann and Company, the three last under New Acts.

"MIND READERS" GO OUT.

Chauncey Herbert and Mme. Gertrude will be the billing of a "mind-reading" act which will take to the United road Monday, opening at Allentown.

Mr. Herbert and Louis M. Granat first presented the expose of "The Fays," calling themselves "The Physys." Injunction proceedings placed a stop to this billing and Mr. Granat left the act.

Now Mr. Herbert says he will give the "mind-reading" straight or otherwise, meaning it will be "genuine" thought transmission, not the expose. In anticipation of the forthcoming tour Herbert is allowing his hair to grow long.

PARIS EASY FOR AMERICANS.

Leon H. Curtin, a nephew of James H. Curtin, the Empire Circuit manager, writes entertainingly from Paris of music hall conditions in the French capital.

"American dumb acts are featured in nearly all the Paris houses," says Mr. Curtin, "and where vaudeville is the attraction the Americans are sure to be featured. The French seem to take more kindly to our humor than the English brand. A "pony" ballet of English girls is billed as an American act, although the girls sing George M. Cohan's songs with a broad cockney accent.

"Morton and Elliot and Morris Cronin and Company are doing splendidly at the Apollo and Lavine and Leonard have scored as big a hit at the Folies Bergere with their comedy sketch. The Bounding Gordons are at the same house.

"The theatres here would be considered fire traps in the States, with narrow entrances and aisles and no asbestos curtains or other modern safeguards. The shows open at 8:30 and run to midnight, with intermission during which the audience promenades and joins in the singing at times. 'The Belle of New York' is running at the Olympia. It is a cleverly staged production, with costumes and women that would make Broadway sit up, but some of the business is extremely risqué."

COLONIAL AT NORFOLK OPEN.

Norfolk, Va., Oct. 4.

The Colonial Theatre, the new playhouse here on the Wilmer & Vincent chain, opened Monday evening. The opening bill is made up of Yamoto Brothers, wire walkers; Bradlee, Martin and Company, comedy sketch; Bresnan and Miller, dancers and singers; Ziska and King, magicians; Pauline Hall and Rice and Provost. The newspapers comment upon the show with praise.

The Colonial is to be operated in conjunction with the other Wilmer & Vincent theatres in Reading, Allentown, Harrisburg, Easton, Pa., and Utica, N. Y., with bookings through the United Booking Offices. W. T. Kirby, a local newspaper man, is the resident manager. Fred O. Smith is treasurer; Harry W. Smith, assistant treasurer; Arthur Gorman, advertising agent, and Charles Borjes, musical director.

GRACIE EMMETT LOSES VOICE.

Gracie Emmett was forced to close her engagement this week at the Twenty-third Street owing to a sudden illness which almost robbed her of her voice.

Miss Emmett appeared at the theatre, ready to go on, but when it became evident that she would not be able the actress appeared before the footlights and made her apologies to the audience in a little speech. Frank Fogerty was hastily summoned from the Union Square to fill out the bill, arriving in time to close the show. Byron Douglas, Henrietta Brown and Company were added Tuesday.

Miss Emmett expects to recover in time to continue her engagements on Monday.

Since the cool spell commenced two weeks ago, the receipts on the Klaw & Erlanger vaudeville circuit have averaged an increase of 33-1-3 per cent., according to statement made the other day.

MUSIC BUSINESS LIVELY.

Jerome H. Remick, head of Jerome H. Remick & Co., the music publishers, was in the city this week on one of the business trips Mr. Remick frequently makes to New York, the main office of the firm being located at Detroit.

Mr. Remick said to a VARIETY representative that the prospect for trade this season seemed to indicate the biggest year in the history of the business.

"We surpassed our previous record," said Mr. Remick, "by the volume of business we did during August, and this acceleration was not confined to us alone. Remick & Co. broke the August record in September and it looks as though a song wave is in the course of a sweeping journey over the country.

"The department store has educated the public to popular songs as much as anything else," continued Mr. Remick. "We have sharp competition, and this places sheet music on the retail counter at a wholesale price, but the reduced figure brings its benefit. Instead of one piece of music a customer will purchase several at the figures quoted and eventually wants any popular number. In the department stores supplied with music by Remick & Co. we do not discriminate against any publisher. We handle all lines of goods and find that in this way the public throughout the United States is looking to the general merchandise stores in each town for its supplies."

Mr. Remick said that he had secured the publishing rights to the musical numbers in "The Hoyden," the piece in which Elsie Janis will be starred. This is somewhat of a departure for the firm and may mean that it will be active hereafter for the scores of musical productions.

Fred Belcher, of the New York branch, is now in London, combining business with a pleasure trip. The agreement between Remick & Co. and Francis, Day & Hunter, the English publishers, under which the latter acted as selling agents for Remick abroad, terminates this month. During his visit on the other side Mr. Belcher will consummate arrangements with some other foreign house to assume that capacity hereafter.

Since the agreement was entered into by the two firms the English concern has established a New York office in the sheet music industry on this side.

GOES INTO COURT AFTER "COPY."

Boston, Oct. 4.

J. W. Curzon, manager of the aerial act known as The Curzon Sisters, has filed a bill of complaint and will prosecute an action in the United States Circuit Court, Massachusetts, for alleged infringement of his patents upon the apparatus used in the "Flying Butterflies" act. The hearing was scheduled to come up this week.

The proceedings are directed against La Frere Sisters and the Brockton (Mass.) Fair management. The alleged "copy act" is playing the fair there this week.

Mr. Curzon declares that a number of other acts have copied his ideas, and announces his intention of bringing legal action against all of them.

Arthur Prince, the ventriloquist, will end his engagement with Klaw & Erlanger in about two weeks, returning home to fulfill engagements.

COLONIAL.

The Colonial has a holdover feature for the top of the program this week in Millie Lindon, the English singer. Miss Lindon sang five songs on Monday evening. It seemed that the audience did not become wholly appreciative until about the fourth. Miss Lindon has a fetching personality and a wonderfully entrancing voice for her almost recitations, but just why she wears the "square cut" male costume is a little beyond ordinary reasoning. She has no song calling for it and might appear to better advantage in her proper dress. It is not likely that Miss Lindon will become as much of a furore over here as some of her English sisters, but she is going to be decidedly popular.

"A Night on a House Boat" and "La Gardenia" (both under New Acts) are newcomers, and the Elinore Sisters have virtually a new act in the same layout as before, although from the program it might be suspected that a special drop was used when their latest named offering, "The Actress and the Maid," was first shown.

You must have a terrific frown on if you can't laugh at Kate Elinore. Whenever Miss Elinore, who grows younger on each appearance, has anything to say that is funny, you won't miss the point, and there is a quantity of new, laughable material in the act now which is not as boisterous as the old one. Kate is nursing her arms more carefully; she makes a miff do the service on the wild swings for the audience. May has a new dress and is wearing the family diamonds, increased this season to the extent of a few hundred thousands of dollars.

The Elinore Sisters have no corner on the precious stones this week, though. Marion Bent, of Rooney and Bent, is there with the personal savings bank, denoting great prosperity among the real vaudevillians. Miss Bent, besides improving her visible wealth, has also pushed her dancing mark up a number of notches, probably due to the efforts or company of Pat. "The Busy Bell Boy" is still busy and a great favorite at the Colonial. Mr. Rooney seemed so certain of this that he had a couple of encore cards printed, denoting he expected the applause.

A. O. Duncan is reeling off topical comment in his ventriloquial act as usual, retaining the more staple of the old jokes, and W. H. Thompson in "For Love's Sweet Sake" returns with a new butler (Mr. Webber). He is very new; too much so. Mr. Thompson's splendid qualities as a sterling actor bring to the rather far fetched theme the usual applause. The sketch was placed not to interfere with the rest of the show.

The Josselin Trio on the trapeze opened, looking well in pure white against a black draped setting. All the apparatus should be painted dark also, so there would be no jar in the color scheme. Even the ropes should be blackened and the descent for the finale shortened.

Netta Vesta looks too well in her new blue dress to waste the time on two of the songs she is singing. The second selection, "Back to the Country," should be sent there at once, while the audience is in no mood for the third number when it is reached.

Perhaps if Miss Vesta sacrificed her vocal ability for songs more to the popular liking she would discover a greater reward. *Time.*

NEW YORK.

A wide variety of entertainment is offered in the New York Theatre show this week, from clown tumbling to operatic arias and pretty much every intermediate stage of vaudeville effort, with capital laughing and musical values. And if that doesn't make for good vaudeville, what does?

Vesta Victoria still tops the bill. This English comedienne has a remarkable hold upon the American public, at least so far as it is represented in the metropolis. In some way her art eludes analysis and classification. It is not altogether due to her curious comic songs that she has been whirled to success on the wave of that will-o'-the-whisp—popular fancy. The home-bred serio-comic has offered us as good and faded away over night. Perhaps it's her wholesomeness and robustness of humor that has won us to her. But why fruitless abstractions? Monday night's audience held her on the stage forty-two minutes in the face of evident fatigue and a disinclination to remain on duty, insisted upon "Poor John" after she had gone through her newer repertoire, and would not be refused. Let others guess the reason; it is enough that she holds the position here she won so brilliantly not so many months ago.

Clifton Crawford's charm as a singer, story teller and dramatic reader is quite as elusive. "Magnetic personality," that spacious, glittering fake of word coinage, is entirely unsatisfactory in expressing his peculiar angle of appeal. His is splendid, virile American humor, clean and direct. As a light comedian he is as smooth as cream, with all the niceties of bearing and delivery, and there is a vast amount of simple power in his serious readings. His rendering of the Kipling verse is a gem of unostentatious delivery. As a reader of Kipling Crawford is to be recommended to the disciples of the much discussed Englishman.

Louis A. Simon, Grace Gardner and Company appear for the first time since their return from abroad with the old sketch, "The New Coachman." The pair have accumulated a new bridegroom and maid since their trip across and the finish is changed about. The rest remains as before and made a tremendously effective laughing number, notwithstanding it followed close after the comedy sketch of Hyams and McIntyre.

Time does not alter nor custom stale the delight in Miss McIntyre's exquisite child impersonation. Mr. Hyams makes his funniments laughable, but the sketch is jarringly wild in its construction. To say that it is meant to amuse only by its bland inconsistencies is but half an excuse, and a lightweight half at that.

The popular song is an ephemeral thing. There are several songs in the series used with attractive stage settings by the Meredith Sisters that seem to be reminders of the distant past, but if one stops to think they are less than a year old. Appearing as they do before a new audience, the sisters are perhaps justified in using the familiar act, but it seems a dangerous hazard to employ a song that has passed through the strain of the street organ and song "plugger" to oblivion.

The Peerless Mowatts closed the bill and achieved the striking feat of holding the audience at 11:20 with their pyrotechnics. The expediency of extending the

HAMMERSTEIN'S.

A matinee audience on Monday packed Hammerstein's to the back wall. Harry Von Tilzer (New Acts) was the magnet and headliner. Mr. Von Tilzer in the "No. 4" position meant that his success or failure would have a great influence upon the bill. He was successful, and this settled the fate of the show, which turned out in reality much better than it figured out on form.

Frank Byron and Louise Langdon in "The Dude Detective" immediately preceded the headline act, following Patrice in "A New Year's Dream." This placed a burden upon the comedy act, for Patrice's sketch is a "dream" affair. While pretty in conception and well played, it seemed a trifle out of the Hammerstein run, although capturing some applause.

Byron and Langdon are established favorites now at this house. The audience made a noise when the cards were placed and Mr. Byron got to them from the jump. Miss Langdon in a bright, new and dressy red costume played well and is working more easily in sympathy with her partner than formerly. Byron has reduced his "sissy" to a science. He can draw a laugh by the slightest gesture as he makes it. "The Dude Detective" will probably become a production in time. It would be a good investment.

"The Motogirl" with Clayton White and Marie Stuart's new sketch, "Cherrie," are under New Acts, while another feature of the program was Katie Barry, opening the second half. Miss Barry in her single act had to go through her full routine, always a certain sign of success. One of the solid hits of the bill was Cliff Gordon, appearing next to last, a difficult enough position, but in this instance doubly so for a monologue to follow the thirty minutes of comedy in the White-Stuart act.

It is a long time since Mr. Gordon appeared on Broadway. Few in the house remembered him, but Mr. Gordon talked very fast, and the rapidity in which he travelled from the time Columbus discovered America to the White House, leaving out no current topic of moment, caught and convulsed the audience.

Not alone as a monologist does Mr. Gordon command attention; he has a German dialect that should not be overlooked. Had he been on in the first part, where the going was easy, Mr. Gordon would have been in the race for the honors of the show. He declined the hearty encore given, plainly showing he considered his position no sinecure. It is sufficient when a monologist can hold an audience in its seats by steady talk for sixteen minutes when the clock is pointing to the hour of 5.

Johnny LaFevre and Frankie St. John opened, their first song, "Many a Time," having a catchy air, and Hassan Ben Ali's Arab Troupe closed with acrobatics.

Time.

company to include two new members is open to question. The girl slipped on the simplest of feats Monday night and to a certain extent broke up the smoothness of the turn. The swift throwing and unerring skill of the boys, however, covered up this defect and the act scored strongly in its difficult position.

The Romany Operatic Company, The Gaudschmidts and the Wilton Brothers are under New Acts. *Rush.*

TWENTY-THIRD STREET.

The bill lost its big laughing number by the enforced retirement of Gracie Emmett and Company after the Monday matinee. Her place was taken by Byron Douglas, Henrietta Brown and Company (New Acts) in an untried sketch, played for the first time. The number was a rather light substitute for "Mrs. Murphy's Second Husband," particularly on a bill rather short of comedy.

Jos. Hart's "Futurity Winner" was the feature and closing number of the show. The racing playlet is given by a very much revised cast, with Kingsley Benedict in the principal role, that of the discredited jockey. Benedict has injected a quantity of breezy new slang into his part and handles it with a good deal of smoothness without losing sight of its highly colored, melodramatic possibilities. Mabel Caruthers, the solitary woman of the company, does exceedingly well with the part of Bettie, earning real distinction in a role that is designed largely as a "feeder." James Gordon is a "heavy" with a specific gravity of something like 4.96. His acting is stiff and stilted and his villainy quite too obvious to be convincing or human.

The billing of the Lasky Quintet as "The Most Artistic Act in Vaudeville" is a bit presumptuous. Art is wide and varied as vaudeville itself, and the description invites comparisons that might be hard to defend. That the act exerts a universal appeal is a much more conservative and accurate statement. The cello is peculiarly adapted to the interpretation of sentimental music, with its velvety tones and close approach to that quality which is called "sympathetic" in the voice. The soft accompaniment of the harp serves to increase the subdued effect and the combination is admirably chosen. The selections are picked to please persons of unpretentious musical tastes but with ear keyed to the appreciation of better music than the ding-dong popular variety.

Inza and Larella get away from the routine of comedy acrobatic turns in a great deal of their tumbling. The larger proportion of their feats are novel and exceedingly well executed. With the material they have in the straight acrobatic department, and the very fair comedy by way of variety, they could well afford to tone down their extreme clown make-ups and dressing. Both men are clean ground tumblers, and their offering furnishes capital entertainment.

Tacianna holds to his female impersonation, under the sub-title of "The Mysterious." His singing, both in his natural voice and the curiously deceptive falsetto, is really enjoyable, and although his makeup as a woman is rather transparent in comparison with numerous others with whom we have become familiar, it serves as an appropriate setting for the display of his remarkable vocal gifts.

The Four Fords gave their incomparable dancing act and Lew Bloom in a tramp monologue and Fentelle and Carr are under New Acts. *Rush.*

John J. Ryan, through his attorney, Leon Laski, has filed a demand for particulars in the suit brought against him by W. S. Cleveland for commissions. The defendant has not yet been served with the itemized complaint.

THE STROLLERS.

"The Strolling Players" is the official title of M. M. Thiese's new show on the Western Burlesque Wheel. It is more commonly known as "The Strollers." The piece presented is "The Belle of Avenue A," the former starring venture of Elsie Fay, adapted to burlesque needs, and run in two acts.

Comedy of a familiar burlesque type occurs, and though the show has been out but a month or so, the costumes in instances do not appear bright enough to have been recently purchased. They look as though they might have been handed down with the transfer of the piece itself. The black evening gown worn by Toma Hanlon as Maggie Burns, "The Belle of Avenue A," must have been worn by Miss Fay once upon a time, or someone else.

Louis M. Granat, the manager for Mr. Thiese, says the show is "clean." So it is, as "clean" as the whistling Mr. Granat does. He is making a hit with his wind music. On that theory perhaps he supposes the show should make a hit through the cleanliness. It doesn't.

This is partly accounted for by the company. A brief summary would be Toma Hanlon and Tom Barry. Marion Marshall might get in on account of looks, nearly all the remaining females being short on comeliness, and Madge Hughes, in the part of Mrs. McCluskey, would also deserve mention if she did not make up to resemble a chorus girl with a wig, but even then Miss Hughes could not expect to reach distinction when she prefers looking at the boxes to attending to the matter in hand.

Miss Hanlon is nearly the whole show. At one time, just before the finale of the first act, she is a boy, her favorite stage character, but thereafter and before, it is long skirts. Miss Hanlon is giving a good show, playing well all the time; so is Mr. Barry as a pugilist, the latter having some impersonations to offer during the piece, winding up his "act" with a copy of the "sneezing" recitation done by Clifton Crawford.

Just where Andy Rice and Albert Davis come in as the Hebrew and German, it's hard to tell, but Mr. Rice is making the hit of the show with parodies sung in a mystifying dialect running from "Nobody" to the latest popular song. Nat Wixon and Burt Eaton have character parts, Mr. Wixon doing the better work, which is simply a comparison, and Miss Marshall sings now and then. She doesn't really sing, but in front of the voiceless chorus, it sounds that way. The chorus makes a noise, and is helped out from the wings by the Church City Four (New Acts). These young men have parts, John Bohlman an important one. Mr. Bohlman is a nice looking fellow, and has a pleasant voice. He ought to let it go at that.

There are two divisions to the sixteen choristers, eight "ponies" and eight "amazons." The "amazons" must have been picked in a hurry on a dark night. The "ponies" are lively, even if they have no good looks either, and help in the numbers, mostly led by Miss Hanlon, "The Cobweb Man" and "Zuyder Zee" being the best. Mr. Barry sings "There's a Little Fighting Blood in Me," with four of the girls making up two boxing bouts for the encore. It brings lots of applause.

The numbers have been prettily costumed and some are unquestionably new, made by Frank Hayden. *Sime.*

MERRY MAIDENS.

What the show needs most of all is another dialect comedian to support Sam Rice. In the absence of anything like a good, straight, light comedian Rice stands alone in carrying the comedy, particularly in the first part. In the burlesque there is a quantity of knockabout comedy to keep things lively; the early part lagged a bit. Experience teaches that burlesque audiences want their English mangled. A speech is never funny unless it is first mangled and then strained through pigeon English. Rice makes a good German in the first piece, "The Heir to the Hoopla," written by himself, according to the program, although "A Misfit Family," used for several years in burlesque, and a comedy sketch used very recently in vaudeville, the name of which does not occur just now, contributed generously to the action and plot.

Peter Thompson has an Irish part, but nothing comes of it. The rest of the men, seven in number, play straight, except for a trio who dress as cowboys (with their guns securely anchored on the left hip), and these might as well be straight for all the comedy they extract from their parts. The first part was mercifully short, being condensed to the supper party given by "Jack O'Brien" to his wealthy uncle, which won a few laughs, thanks to the rough business.

The opening is an arrangement curiously resembling an introductory parade in a circus. The chorus gets down to business immediately upon the rise of the curtain with a snappy medley, and with each number a new principal is introduced as leader.

There are sixteen choristers of average singing ability and an elaborate wardrobe. Costume changes run through both pieces with a good deal of frequency and throughout there is not a discordant color in the dressing scheme. The girls are in two divisions, "ponies" and show girls equally divided in number, an arrangement whose popularity this season may be credited to "Wine, Woman and Song," probably. The "ponies" are not well picked as to size and are only fairly effective in their dances. They are well dressed and pretty enough, however, and get past nicely.

Zoe Hollis is leading woman. She looks well in an over-plump fashion and has a voice of good quality which she abuses shamefully with bad phrasing in her songs and unattractive affectations. A more simple delivery of the ballad numbers would be more agreeable.

Patti Carney, besides looking the graceful, animated soubrette, has a good deal to do in the singing department. She handled her numbers satisfactorily. In addition to her olio dancing specialty Lulu Beeson was much in evidence with a sprightly stage presence and a neat style of holding down a light part.

Lewis and Thompson open the olio with a conversational sketch. A lot of talk which has been warmed over from the ancient period when bicycles were in vogue intrudes itself and when one of the men started for the exit, announcing "I'm going to Huber's," the audience thought he was starting for home.

"Some" Quartet in "Breaking into Vaudeville" (New Acts) was the hit of the show. The others in the olio were The Two Graces in an oddly entertaining talking act and Lulu Beeson. *Rush.*

THE SAM DEVERE SHOW.

In the two burlesque essentials of mounting and comedy values the Sam Devere show holds well above the wheel average. For purposes of the Eighth Avenue Theatre, where the company held forth last week, a good deal of heavy spicing was injected, and this worked against the merit of the entertainment, but the offering was well liked.

Phil Ott is principal comedian, with good quiet methods. He has a tramp role in the first part and injures his work by an occasional bit of bad taste. He begins well, supporting five minutes or so of first rate dialogue following his entrance and leading up to his first musical number. Some of the business involving the "Maid from Mars" (Dorothy Warde) was in use last year. It verges upon the suggestive, but has the merit of being fairly funny.

Al Stedman has the Hebrew part, being concerned in a good deal of the business and dialogue. The talk is funnier than Stedman, whose best comedy is in his makeup. He does better in the olio sketch of Phil Ott, Nettie Nelson and Company, where he has a semi-straight role.

The progress of the piece is immensely accelerated by the presence of a capital "pony" ballet of eight members, all of an attractive chubbiness and with unlimited energy in the dances and singing. They make up half the chorus, the other octet being a good-looking company of show girls. Costume changes are frequent and the dressing scheme is pretty and elaborate. As an example of the outlay for costumes it is worth noting that the working up of the finale involves three neat changes for the entire chorus. This finale is a well arranged patriotic affair and puts a good finish to the piece.

An excellent number was Ott's first with a novel chorus and good incidental business in which the comedians crow like roosters. Another laughing number was a burlesque upon a tambourine dance by the chorus in which Stedman, Ott and Ambark Ali scored with effective rough comedy.

Nettie Nelson makes a good-looking soubrette, with pretty dressing and an attractive stage presence, and Dot West walks through her part without a great deal of sprightliness.

The LaVelle Sisters open the olio in a "sister" act that got past nicely, thanks to a neat dancing finish. The girls are very much over dressed. Their frocks are made on an old style model and are hopelessly inappropriate.

Ali, Hunter and Ali have a fast and entertaining comedy acrobatic sketch, with the swift, smooth ground work of the "straight" man standing out. The comedian makes up as a tramp of the unclean variety and has a quantity of rather nauseating business. He could be quite as funny without it.

Phil Ott, Nettie Nelson and Company show an extremely light sketch as to its structure, but full of points that made 'em laugh. The dialogue contains not a little matter that is suggestive beyond the point of even burlesque humor and will need a good deal of careful editing before it passes the censor of many of the houses.

Teddie Simonds got amusement out of his "kidding" talk in a talking and singing act in "one" with Dorothy Warde. But Miss Warde herself made a rather poor "feeder." Jule Jacobs and Dot West contributed the familiar sort of talking and singing turn earlier in the olio. *Rush.*

FIFTY-EIGHTH STREET.

Gertrude Hoffman is the big name on the billboards this week, and judging from the capacity house on Wednesday night the reports of that versatile young woman's success must have preceded her.

Miss Hoffman's idea of making her changes in full view of the audience is as unique as it is new and carries with it an interest that far outshadows anything shown in this line heretofore. Miss Hoffman seems to be broadening her caricatures each week. In this she is acting wisely, deriving the full value, and it adds a quantity of valuable comedy. The audience liked Miss Hoffman, and had they not been shown the full act would have been satisfied with her just as she first appears without the imitations.

Walter C. Kelly figured very prominently. The house enjoyed "The Virginia Judge" and his quaint courtroom full of prisoners hugely. Mr. Kelly has but recently returned from a most successful season in England. It would be hard to imagine a place where the man with his rattling good dialect stories would not be liked.

Juno Salmo goes the general run of contortionists a few better in the matter of stage dressing and effects. The same might also be said of his contortions, but no matter in what light you look at it, it is still a contortion act which pleases a great many. Not a few gasps of horror were heard from the lower portion of the house while Mr. Salmo turned the portion of his body and neck completely around.

Donald and Carson gave the bill a good start, the pair doing nicely in the difficult opening position, although that place is not as hard here as in other houses. The audience is largely a family crowd, and most were in their seats before the curtain went up. The singing of the couple passed them through easily and the Highland Fling at the finish earned them a hearty recall.

Agnes Scott and Horace Wright held the audience well in hand for twenty-two minutes with the quiet little playlet "The Wall Between." As there is almost no action to the piece, the players can well congratulate themselves on this feat. Miss Scott and Mr. Wright are both players of merit, and it is through their efforts solely that the quiet little offering is carried through to success. Three or four minutes could be cut with profit.

Clark, Bergman and Mahoney are hurting a first-class singing and dancing act by neglecting their dressing. The men are wearing old suits that look actually shabby, while both of the women's costumes are badly soiled.

And while they are cleaning up it would be just as well to take out the "New York Town" number, installing something a little newer and livelier. The trio get a good snappy start and this should be kept up throughout even if it cuts a minute or two from the time. The men are away from the familiar wooden shoe dancing, following the George Cohan style quite closely, getting away with it in great shape. It is altogether too good an act of its kind to suffer through carelessness.

Marzella gives an interesting performance with her cockatoos and shows a bunch of diamonds that would make a thousand candle power searchlight look like a serving maid's oil lamp. Laug's Gotham Four under New Acts.

Evans, Chas. E. & Co., Polli's, New Haven, Conn.
Evans, Billy, Colonial Belles, B. R.
Everett, Joe, Hargreaves, C. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., Lyric, Sioux City, Ia.

Fairchild, Mr. and Mrs. Frank, 1640 47, Chicago.
Falke & Coe, Jolly Grass Widows, B. R.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, 515 W. 6th, Cincinnati, O.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell & LeRoy, Family, Streator, Ill.
Fay, Coley & Fay, Empire, San Francisco, Indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., Indef.
Faye, Elsie, Columbia, Cincinnati.
Felix, Mr. and Mrs., & Co., Jamaica, L. I.
Fentelle & Carr, K.-P., 125th St., N. Y.
Ferguson, Dora, Miss N. Y. Jr., B. R.
Ferguson & Dupree, 313 E. 7th, N. Y.
Ferguson, Barney & Dick, G. O. H., Davenport, Ia.
Fernande-May Dou, Dominion, Winnipeg, Can.
Ferry, Bljow, Racine, Wis.
Fiddler & Shelton, Theatre, Bloomington, Ill.
Fields, Will H., Alhambra, Chicago.
Frida & Woolley, Parisian Widows, B. R.
Filion, Errol, 122 So. Austin, Austin Station, Chicago.

Vink, Henry, 150 Potomac, Chicago.
Fisher, Mr. and Mrs. Perkins, Bennett's, Hamilton, Can.
Finlay & Burke, 274 W. 40, N. Y.
Fisher, Robert, Lady Birds, B. R.
Fisher & Borg, Renton, B. R.
Flaw & Dunon, 205 E. 14, N. Y.
Fleming, May Agnes, Pat White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Chas., Majestic, Kansas City, Mo.
Fogarty, Frank, Keith's, Providence, R. I.
Flood Bros., Empire, London, Eng., Oct. 2.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Forbes, Mr. and Mrs. Arthur, Empire, Hoboken, N. J.
Foreman, Edgar, & Co., Unique, Minneapolis.

Fort, E., & Dog, Bennett's, Quebec, Can.
Forsyth, Edith, Empire, 202 N. Y. Gay, Baltimore.
Forests, Musical, 59 Dearborn, Chicago, R. 508.
Forrester, Sydney, 208 Am. Bank Bldg., Seattle, Wash.
Foster & Foster, Alhambra, N. Y.
Fostelle & Emmett, 46 W. 28th, N. Y.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox, Mort, Christian Widows, B. R.
Fox, Jack, Temple, Ft. Wad, Ind.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., Empire, Newport, Mon., Eng., Oct. 14.

Fox, Will, Lady Birds, B. R.
Franks, Two, Cole Bros., C. R.
Franks & Franks, Robinson's Shows, C. R.
Frank, George, Lady Birds, B. R.
Franklin & Greene, Orpheum, Utica, N. Y.
Francis, Harry, Jolly Girls, B. R.
Frevoll, Frederick, Burts O. H., Auburn, N. Y.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick Bros. & Burns, Theatre, Dayton, O.
Frederick, Sadie & Poni, 202 N. Y. Gay, Baltimore.
Friend & Downing, Polli's, New Bedford, Mass.
French, Henri, Sherman House, Chicago.
Frey Trio, Howard, Boston.
Frosto & Warda, Crystal, Elkhart, Ind.
Frosto, Chas., W. 6, Fairhault, Minn.
Futurity, Orpheum, Allentown, Pa.

Galand, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Galletti's Monkeys, Alhambra, N. Y.
Ganther & Barrett, K. P., 58th St., N. Y.
Garden & Somers, Toreadors, B. R.
Gardner Children, 1958 N. 8th, Phila.
Gardner, Andy, Bohemians, B. R.
Gardner & Vincent, Empire, Sheppard Bush, London, Eng., Oct. 7; Empire, Cardiff, Wales, Oct. 14.
Gaudier, Jack, Empire, Paterson, N. J.
Gartell Bros., 416 So. Main, Gloversville, N. Y.
Garrity Sisters, Bijou, Decatur, Ill.
Gassman, Josephine Magdeburg, Germany.
Gavin, Platt & Peaches, Burwood, Omaha, Neb.
Gaylor & Graft, 244 West 16, N. Y.
Gaylor, Bobby, 5108 Princeton ave., Chicago.
Geiger & Walters, Keith's, Toledo, O.
Genora's Band, Majestic, Chicago.
Genaro-Theo Trio, Appolo, Nuremberg, Germany, to Nov. 1.

Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Vesta, 46 W. 28, N. Y.
Gilroy, Haynes & Montgomery, Majestic, Streator, Ill.
Gilmore, Stella, Jolly Girls, B. R.
Gilmore & Castle, Bijou, Salt Lake City.
Girard & Gardner, Amityville, L. I., N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Bowery Burlesquers, B. R.
Goldin Russian Troupe, Hagenbeck-Wallace, C. R.
Gons, Horace, Shuman, Frankfort, Main, Germany, to Oct. 31.
Gordon & Marx, 236 W. 88, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gilmore & Castle, Empire, Los Angeles, Cal.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Star, Jeannette, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray's Marionettes, 9th and Arch Museum, Phila., Pa., Indef.

Gray & Graham, Olympic, So. Bend, Ind.
Greene & Werner, box 19, Macatawa Lake, Mich.
Green, Sam, Pat White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lillies, B. R.
Gregorys, Five, Mellini, Hanover, Germany, to Oct. 31.
Gruet, Jack, Ideals, B. R.
Gruet, Al, Ideals, B. R.
Gruet, Marie, Ideals, B. R.

Haines, Lola, Wonderland, Revere Beach, Mass., Indef.

Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hall, John G., P. O. Box 191, Leeds, Green Co., N. Y.
Harmonious Four, Theatre, Pittsburgh, Kan.
Hampton & Bauman, Favorol Orpheum, Budapest, Hungary.

Hanson & Nelson, Hathaway's, New Bedford, Mass.
Hanelle & Lounie, 706 I st., S. E., Washington.
Harper, Lucille, Arcadium, Mobile, Ala.
Hart, J. C., & Co., Tiger Lillies, B. R.
Hayes & Carew, Bohemians, B. R.
Helmman, Benj., Toreadors, B. R.
Hertzman, Julia, Imperial, B. R.
Harding, Billy, 4-14-Sells, C. R.
Hart, Sadie, 1163 Jackson ave., Bronx, N. Y.
Harcourt, Frank, Mission, San Francisco, Indef.
Harcourt, Daisy, Shea's, Toronto, Can.
Harland & Rollison, Lyric, Salt Lake, Utah.
Harlowe, Beatrice, High Jinks, B. R.
Harrington, Hildi, Rose Sydel, B. R.
Harris, Bobby, Tureadors, B. R.
Harris, Charles, Harry Bryant, B. R.
Harrison, Minnie, Rollickers, B. R.
Hart Bros., Hagenbeck-Wallace, C. R.
Harris, Sam, 412 Plymouth, Rochester, N. Y.
Harvey, W. S., & Co., 132 E. 17, N. Y.
Harvey & Adams, Pastime, Atlanta, Ga.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Haskel, Homer, 4-14-Sells, C. R.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, Ed. C., Aldrome, Brazil, Ind.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.

Harney & Haynes, Majestic, Ft. Worth, Texas.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hazard, Lynne & Bonnie, Travel, 14, Empire, Frisco, Cal.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Glasgow Empire, London, Eng., Oct. 7; Empire, Liverpool, London, Eng., Oct. 14.
Heclow, Charles & Marie, 452 N. High, Chilli-chilli, O.
Heffron, Tom, Lyric, Uniontown, Pa.
Helm Children, Majestic, Indianapolis, Ind.
Heliman, Benj., Toreadors, B. R.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 708 Market, Wilmington, Del.
Herbert the Frogman, Sells-Floto, C. R.
Hewitt & Rogers, 120 E. Central, Worcester, Mass.

Hertzman, Julia, Imperial, B. R.
Hermann, The Great, G. O. H., Brooklyn, N. Y.
Herrman, Adelaide, Gilsey House, N. Y.
Hess, Billy, Surf Ave. O. H., Coney Island, Indef.
Hess Sisters, 238 W. 55, N. Y.
Heuman Trio, 358 Tulpehocken, Reading, Pa.
Hewitts, The Trio, Portland, Ore., Indef.
Hibbert & Warren, Polli's, Bridgeport, Conn.
Hickman, George, Grass Widows, B. R.
Hilestand, Chas. F., 2639 Iowa ave., St. Louis, Mo.
Hilda, Marie, Sells-Floto, C. R.
Hilliard, Robert, Haymarket, Chicago.
Hiltons, Marvelous, Fay Foster, B. R.
Hines & Remington, Harry Bryant, B. R.
Hinman, Capt. Sids, Star, Altoona, Pa.
Hirschhorn, The, 207 S. 13, Omaha, Neb.
Hobsons, Two, Ringling Bros., C. R.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emilie & Co., Haymarket, Chicago, Oct. 14.
Holman Bros., Family, Johnston, Pa.
Holman, Al & Mamie, St. Petersburg, Russia, to Oct. 31.

Holt, Alf, Oct. 7, Moss Stoll Tour, England, Indef.
Hopper, Chas., Ringling Bros., C. R.
Horton & La Triska, Majestic, Indianapolis, Ind.
Houston, Fritz, Bennett's, Quebec, Can.
Howard & Howard, Polli's, Waterbury, Conn.
Howard, May, 3903 Prairie ave., Chicago.
Howard, Harry & Mae, 135 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., Indef.
Howelson, Capt. Carl, Barnum-Bailey, C. R.
Hoyle, William, 16 5th, Attleboro, Mass.
Hort, Frances, & Co., Bijou, Dubuque, Ia.
Huehn, Musical, Orpheum, Rockford, Ill.
Hughes, Florence, Harry Bryant's, B. R.
Hughes Musical Trio, Majestic, Grand Rapids.
Hughes & Mazie, Bijou, Racine, Wis.
Humes & Lewis, Family, Huntington, Ind.
Huntton, Dad & Clara, Monarch, Lawton, Okla., Indef.

Hyde, Walt M., & Co., 3506 5th ave., Pittsburgh.
Hyde, Mr. and Mrs. Robert, Troadero, B. R.

Illustrations, Hotel Bartlett, Haverhill, Mass.
Imhof & Corline, Empire, B. R.
Imperial Musical Four, Hunt's Hotel, 148 Dear-born, Chicago.
Imman, The Great, 312 W. 24, N. Y.
Inness & Ryan, Pastor's, N. Y.
Irwin, Flo, G. O. H., Pittsburgh, Pa.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 356 Mass. ave., Boston.

Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, Sam Devere, B. R.
Jackson Family, Hopkins, St. Louis, Mo.
Jarvis & Tudor, Keith's, Cleveland, O.
Jaurse & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, Knickerbockers, B. R.
Jennings, William, Pat White's Gaiety Girls, B. R.

Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3d ave., N. Y.
Johnson's Musical, Hippodrome, Brighton, Eng., Oct. 7; King's, Gateshead, Eng., Oct. 14.
Johnston & Buckler, Empire, B. R.
Jones & Walton, Gaiety, Galesburg, Ill.
Jones & Sutton, 102 W. 17, N. Y.
Jones & Ramondo, Bijou, Flint, Mich.
Jordan, Tom, Lady Birds, B. R.
Judsons, The Great, Altherr's Show, St. Louis, Mo., Indef.

July & Paka, Cedar Point, Sandusky, O., Indef.

Kaimo, Chas. & Ada, Maywood, N. J.
Kates Bros., Fair, Mattoon, Ill.
Kauffman, Rebecca, Inez, Family, Clinton, Ia.
Kauffman Troupe, Ringling Bros., C. R.
Kauffman Bros., Lyceum, Washington, D. C.
Keegan & Mack, 92 3rd ave., N. Y.
Keeley Bros., Polli's, Springfield, Mass.
Keesey, Herbert, Dowling's, Logansport, Ind., Indef.

Keller, Major, Buffalo Bill's, C. R.
Kelley, The Three, Gaiety, Galesburg, Ill., Indef.
Kellogg, Two, G. O. H., Morgantown, W. Va.
Kelly, Sam & Ida, Lyric Aldrome, Beaumont, Texas.
Kelly, John T., Polli's, Worcester, Mass.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Reno, Temple, Detroit, Mich.
Kelly, Walter C., 207 Jersey City, N. J.
Kemp, Wm. A., 22 First Ave., Gloversville, N. Y.
Kemp's Tales of the Wilds, The Angels, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.
Kennedy Bros. & Mac, 68 West Ave., Bridgeport, Conn.
Kennedy & Wilkens, 1553 Bway., W. R., N. Y.
Kennedy & Rooney, Theatre, Dayton, O.
Kenyon, Healy, & Joe Allmon, 67 So. Clark, Chicago.

Kessner & Corbett, Scenic, Taunton, Mass.
Kettle, Jos. R., & Co., Majestic, Little Rock, Ark.
Khearn, Arthur H., Main St., Peoria, Ill.
Klein, Ott Bros. & Nicholson, 10 W. 36, Bayonne, Indef.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kingsbury, The, Richardson Farm, North Car-ver, Mass.
Kinkaid, Billy, Barnum & Bailey, C. R.
Kine-Ners, 343 N. Clark, Chicago.
Knight Bros., 1710 3d ave., Evansville, Ind.
Kirschhorn, Omaha.
Krafft & Seaton, 702 Morgan, Springfield, O.
Knight Bros. & Marion Sawtelle, Shubert, Utica, N. Y.
Knowles, Harry, 1553 Broadway, N. Y., W. R.
Knox, W. H., Elysian Grove, Tucson, Ariz., Indef.

Kohn, Alphonette, Alhambra, N. Y.
Koffage, Duke, Crystal, Elwood, Ind., Indef.
Koppe, 215 E. 80, N. Y.
Kratons, The, Novelty, Brooklyn, N. Y.
Kretore, Majestic, Indianapolis, Ind.
Kurtis-Busse, Union Sq., N. Y.

La Clair & West, Star, Harrisburg, Pa.
Ladell & Crouch, Orpheum, Frisco, Cal., Oct. 14.
La Delles, Four, Bijou, Piqua, O.
La Fleur, 4-Paw-Sells, C. R.
Lakola, Harry, Lyceum, Sharon, Pa.
Lamar, Leeds, Ringling Bros., C. R.
Lambert & Williams, Irving's Big Shows, B. R.
La Mase Bros., 343, Toronto, Can.
LaMont's Cockatoos, 215 Ohio, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, Olympia, Chicago.
LaRex, Wonderful, Ringling Bros., C. R.
La Salle, Harry, Bijou, Kalamazoo, Mich.
La Tell Bros., O. H., Bellaire, O.
La Toy, P. and Mrs., Detroit, Mich.
La Van & La Valette, Majestic, Pittsburgh, Pa., Indef.

La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, 1553 B'way, W. R.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Ville & Sinclair, Polli's, Scranton, Pa.
Lavine Cineron Trio, Polli's, Bridgeport, Conn.
Lavine & Hurd, 20th Century Maids, B. R.
Laval, Lyric, Lincoln, Neb.
La Vine, Ed., Hopkins, Louisville, Ky.
La Tonka, Orpheum, Denver, Col.
Langer, W. J., Cole Bros., C. R.
Lawler, Chas., 100 W. 105, N. Y.
Leclair & Bowen, 307 N. Newark, N. J.
Le Bout, 908 Poplar, Philadelphia, Pa.
Leipzig, Nat., Empire, Liverpool, Eng., Oct. 7; Empire, Sunderland, Eng., 14.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Lee, Mr. & Mrs. J. P., People's, Los Angeles, Indef.

Leeds, Adelaide, Parisian Widows, B. R.
Le Fevre & St. John, Trent, Trenton, N. J.
Lehman, Joseph, Bijou, Decatur, Ill.
Leigh, Andrew, Jolly Girls, B. R.
Leightons, Three, 1553 B'way, N. Y., care of W. R.
Leonard, Gas, Acme, Sacramento, Indef.
Leonard & Thornton, 17 13th St., N. Y.
Leontina, Marie, 17 E. 97, N. Y.
LeRoy & St. Claire, 4948 Easton, St. Louis, Mo.
LeRoy & Woodford, Keeney's, Brooklyn, N. Y.
LeRoy Benson Co., Gen'l Del'ry, Chicago, Ill.
Leslie & Williams, Colegrove, Pa., Indef.
Leslie, Bert, & Co., Grand, Cincinnati, O.
Ley, Bert, K. P., N. Y.
Lewis, Mr. Jules, and Family, 102 W. 98, N. Y.
Leville & Sinclair, Polli's, Scranton, Pa.
Levine & Leonard, Polles Bergere, Paris.
Lewis & Harr, 16 Charles, N. Y.
Lewis, Oscar, Pat White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
LeWitt & Ashmore, Majestic, La Salle, Ill.
Libbey & Traver, 47 E. 14, N. Y.
Lina & Callini, Fay Foster, B. R.
Linn, Benn, Half Time, Jersey City, N. J., Indef.
Lind, Maryland, Baltimore, Md.
Litchfield, Mr. & Mrs., 28 Hiestead pk., New-ark, N. J.

Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Collegeville, Pa.
Lomison, Willard, 228 Montgomery, Jersey City, N. J.
Long, John, Family, Erie, Pa., Indef.
Loraine, Oscar, Bennett's, Montreal, Can.
Louise & Dottle, Bowery Burlesquers, B. R.
Lowe, Musical, 233 3d ave., N. Y.
Lovel & Lowell, care Moss & Stoll, Eng., to Nov. 23.

Luce & Luce, Keeney's Brooklyn, N. Y.
Luckles, Two, 397 Sumpter, Brooklyn, N. Y.
Luciers, 4, Onset Bay, Mass.
Lucy, Lucier & Co., Orpheum, Los Angeles, Cal.
Lukens, 4, Lukens' Gym., Reading, Pa.
Lutz Bros., 13 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

Macart Sisters, Keith's, Columbus, O.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Denver, Chicago.
Mack, James, Wesley, Rose Sydel, B. R.
Mack & Wheeler, Colossus, Lawrence, Mass.
Mack, Wilbur, Colonial, Lawrence, Mass.
Maguire, H. S., 1917 Jefferson St., Lancaster, Pa.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Malvern, Jake, Pat White's Gaiety Girls, B. R.
Malvern, Otto, Pat White's Gaiety Girls, B. R.
Malvern, Frank, Pat White's Gaiety Girls, B. R.

Manley & Sterling, 152 Lake, Chicago, Kremer.
Manhasset Comedy, Four, Rose Sydel, B. R.
Manning Trio, G. O. H., R. 40, Chicago.
Mantell's Marionettes, Empire, San Jose, Cal.
Mantell Family, Cole Bros., C. R.
Marcarte Sisters, Keith's, Columbus, O.
Marion & Pearl, Theatre, Norfolk, Va.
Marco Twins, World's Besters, B. R.
Marlo, Berger, 92 E. 82, N. Y.
Mardo Trio, Washington Society, B. R.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Marion & Dean, Doric, Yonkers, N. Y.
Marron & Hines, Orpheum, Allentown, Pa.
Martine & Hardy, Orpheum, Leavenworth, Kan.
Martine, Great, Rose Sydel, B. R.
Martinet & Sylvester, Orpheum, Brooklyn, N. Y.

Martin, Dave & Percle, Orpheum, Chicago.
Marshall & Kling, Rentz-Santley, B. R.
Marty, Joe., 1623 Hancock st., Brooklyn, N. Y.
Mason & Filburn, Coeur d'Alene, Spokane, Wash., Indef.
Mason & Doran, Shedy's, Pleasant St., Fall River, Mass., Indef.
Mason & Keeler, Orpheum, Kansas City, Mo.
Markley, Frank, Lyric, Cleveland, O.
Marlowe, Plunkett & Co., Harris', McKeesport, Pa.
Mason & Shannon, 1081 Lexington, N. Y.
Mason, Four, 42, N. Y.
Mathews & Ashley, 308 W. 42, N. Y.
Maxwell & Dudley, 106 W. 90, N. Y.
May, Arthur O., P. O. Box 523, Norman, O. T.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McBreen, Billy & Bro., Orpheum, Rockford, Ill.
McBreen, Mervin, Gaiety, Galesburg, Ill.
McCale, Larry, Imperial, B. R.
McCreo, Junie, LaSalle, Chicago, Indef.
McFarland, Frank, 311 W. 142, N. Y.
McPhee & Hill, 309 3d ave., N. Y.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Empire, Hoboken, N. J., Boston, Mass.

McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Innocent Maids, B. R.
McMahon's Minstrel & Watermelon Girls, Keith's, Boston, Mass.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Lyric, Joplin, Mo., Indef.
McCauley & Gilroy, 2941 W. First ave., Coney Is-land, N. Y.
McCune & Grant, 3 Banton, Pittsburgh, Pa.
McGrath & Paige, Colonial, Lawrence, Mass.
McNamee, Keith's, Paterson, N. J.
McSorley & Eleanor, Coeur d'Alene, Spokane, Wash., Indef.

Mess, Mr. and Mrs., National Hotel, Chicago.
Mells, Two, Orpheum, Chicago.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Higgins, Polli's, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.

Mereditth Sisters, 202 W. 50, N. Y.
Merritt, Raymond, 59 Comfort, Rochester, N. Y.
McCreo & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
Middleton, Gladys, Fischers, Los Angeles, Indef.
Mignon, Helene, Empire, St. Paul, Indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 207 E. 14, N. Y.
Miller, Harvey F., Lyric, Sioux City, Ia.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Millership Sisters, Watson's, B. R.
Millette, Ed., Ringling Bros., C. R.
Military Octette, Shedy's, Fall River, Mass.
Minn, Grace, Philadelphia, Richmond, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Lieblich's, Breslau, Germany, Oct. 31.

Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga., Indef.
Mitchell, Dancing, 88 Cooper, Brooklyn.
Mitchell, Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Crystal, Frankford, Ind.
Monroe, George, 1553 B'way, N. Y., W. R.
Monarchs, Musical, Coliseum, Seattle, Wash.
Montambo & Hurl Falls, Empire, B. R.
Moore & Dillon, Fay Foster, B. R.
Montague's Band, 135 W. 26th, N. Y.
Montray, 814 Western ave., Allegheny, Pa.
Montrose, Louise, Polli's, Worcester, Mass.
Palace, Gloucester, Eng., to Oct. 7; Chelsea, Palace, Eng., Oct. 14.

Mooney & Holbeln, Argyle, Gloucester, Eng.; Palace, Gloucester, Eng., to Oct. 7.
Moore, Lou W., Hagenbeck-Wallace, C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., Indef.
Moran, Pauline, 152 S. Pauline, Chicago, Ill.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Merette Sisters, 141 N. Gay, Phila., Pa.
Morre, Chas., Lady Birds, B. R.
Morrell, Marie, 224 Main, Parsons, Kan.
Morse, Theodore, 147 E. 51, N. Y.
Morse, Billy, Anheuser Music Hall, Aberdeen, Wash., Indef.
Morse, Bon., Family, Pottsville, Pa.
Morton, James J., V. C. O., 147 W. 45, N. Y.
Morton, Ethel, Electric pk., Galveston, Tex., Indef.
Morton, Ed., Rollickers, B. R.
Morton, Fred W., 207 E. 87, N. Y.
Morrison, John, Seattle, Wash., Indef.
Mowatts, The Peckless, 1904 Windsor ave., Chicago.

Mullen & Corelli, Keith's, Columbus, O.
Muller, Chum & Muller, Orpheum, New Orleans, La.
Mueller & Mueller, Orpheum, Oakland, Cal., Oct. 13.
Mullin Sisters, Washington Society Girls, B. R.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 443 central, Brook-lyn.
Murphy & Magee, Ideals, B. R.
Murphy, William, 114 W. 40, N. Y.
Murphy, Geo. F., Tiger Lillies, B. R.
Murphy & Palmer, People's, Bluffton, Ind.
Murray Sisters, Orpheum, Boston.
Murray, Elizabeth M., K.-P., Philadelphia, Pa.
Muthia, Lillian, 211 E. 10, N. Y.
Musketeer Quartet, Grand Ave., Phila., Pa.

Nagel & Adams, 138 Wickliffe, Newark, N. J.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lillies, B. R.
Nawn, Tom, & Co., Columbia, Cincinnati.
Neff, John, Theatre, Dubuque, Ia.
Nellis, Nellie & Chapman, 1632 E. Main, Rochester, N. Y.
Nelson-Fornum Troupe, 341 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson Comiques, Maryland, Baltimore, Md.
Nelson & Egbert, Bijou, Battle Creek, Mich.
Nelson's Comiques, Maryland, Baltimore, Md.
Nevras, Four, Forepaugh-Sells Bros., C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Nibilo, Hippodrome, Belfast, Ireland.
Newman, Jules, Lady Birds, B. R.
Newport Bros., Casino, Buenos Ayres, S. A., indef.
Niblo, Fred, South Africa.
Niemeyer & Odell, Grand, Joliet, Ill.
Nicolai, Ida, Bohemians, B. R.
Night in a Houseboat, Orpheum, Brooklyn, N. Y.
Nixon & Eaton, 552 W. 32, N. Y.
North, Bobby, Orpheum, Brooklyn, N. Y.
Nosas, The, New Brighton, Pa., indef.
Novello, The Barnum & Bailey, C. R.
Nugent, J. C., Wasson's, Joplin, Mo.

Rice & Cohen, Colonial, N. Y.
Rice & Elmer, 828 Viole, Philadelphia.
Rich, Jack & Bertha, Unique, Minneapolis.
Richards, Chris, Orpheum, Salt Lake.
Richards, The Great, Hathaway's, New Bedford, Mass.
Rich Duo, 215 E. 18, N. Y.
Rice, Fanny, Bennett's, London, Can.
Rinaldos, The, Hoop Rollers, 184 1/2 So. High, Columbus, O.
Ritter & Foster, Empire, Johannesburg, S. A.
Robert-de-Mont, 121 W. 42d st., N. Y.
Rogers & Mackintosh, 121 W. 42d st., N. Y.
Ronalds, The, 138 Third, Detroit.
Robisch & Childress, 341 No. Clark, Chicago.
Robison, Marcotte & Co., 79 Poplar St., Brooklyn, N. Y.
Robinson-Parquette Trio, 350 W. 39, N. Y.
Robinson Crusoe's Isle, Maryland, Baltimore, Md.
Rockway & Conway, Majestic, Houston, Texas.
Rogers & Deely, Colonial, N. Y.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Orpheum, Brooklyn, N. Y.
Rooney, Katie, Orpheum, Allentown, Pa.
Rooses, The, Hubbard Block, Muskegon, Mich.
Rooses & Sims, Rents-Santier, B. R.
Rozeleys, The, Family, Lafayette, Ind.
Rosa Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Empire, Wolverhampton, Eng., Oct. 7; Hippodrome, Southampton, Eng., Oct. 14.
Ross & Vack, Crystal, St. Joe, Mo., Oct. 13.
Rosso & Sims, Bowers Burlesques, B. R.
Rousek, Jack, Air-Dome, Leavenworth, Ind.
Russell, Fred, Bowers Burlesques, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, Family, Carbondale, Pa.
Russell & Held, K.-P., 23rd St., N. Y.
Ryan, Zorilla & Dias, Barnum & Bailey, C. R.
Ryan & Richmond, Majestic, Chicago.

O'Brien-Havel, 616 52, Brooklyn.
O'Connell & Golden, Crystal, Coshen, Ind.
Odell & Kinley, 146 W. 22, N. Y.
Ogden, Helen, 279 Cloybourne, Chicago.
O'Hara Sam, Orpheum, Oakland, Cal.
Oliviera, S. Cole Bros., C. R.
Oliveite, 228 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
O'Neill, Tommie, Pat White's Gaiety Girls, B. R.
Onlaw Trio, Alhambra, Paris, France, to Oct. 15.
Orlath, Olga, Tereadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Orth & Fern, Keith's, Cleveland, O.
Osays, The, Majestic, Dallas, Texas.

Palmer & Dockman, Irwin, Goshen, Ind.
Palmer & Mullen, Burwood, Omaha, Neb.
Palmer & Saxton, Grand, Victoria, B. C.
Paputa, Tichy's, Prague, Austria, Oct. 15.
Palfrey & Hoefler, Riverside, R. I.
Paradise Alley, 1133 Broadway, care Rolfe.
Parisian Grand Opera Co., 686 Lexington, N. Y.
Patty Bros., Ringling Bros., C. R.
Patton, Grace, Rollickers, B. R.
Pendletons, The, 135 Pittsburg, New Castle, Pa.
Pelots, The, Maryland, Baltimore, Md.
Perc & Wilson, Drene, Meyers Co., Youngstown, Pa.
Perr, Violet, Rollickers, B. R.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petching Brod., K.-P., Jersey City, N. J.
Peters, Phil & Nettie, Orpheum, Des Moines, Ia., 13.
Pewels, Leonard, Orpheum, Aberdeen, S. D.
Pichland Troupe, 104 E. 14, N. Y., care Tausig.
Pike, Lester, Fairhaven, N. J.
Plinkham, George, Orpheum, Los Angeles, Cal.
Planophiends, K.-P., 23rd St., N. Y.
Piper, Franco, Alhambra, London, Eng., to Oct. 14.
Poirers, S. Temple, Ft. Wayne, Ind.
Porter, Alice, Broadway Gaiety Girls, B. R.
Posner, Allan H., 438 Central Park W., N. Y.
Potter & Harris, Lyric, Lincoln, Neb.
Potter & Hartwell, Champagne Girls, B. R.
Powers, Mr. & Mrs. John T., 224 W. 14, Kansas City, Mo.
Power, Cletia & Co., 179 Field, Detroit, Mich.
Primroses, Musical, Star, Homestead, Pa.
Pritakow, Louis, Century Girls, B. R.
Probst Trio, Pottsville, Pa.
Pryors, The, Orpheum, Oakland, Cal.
Psycho, Mile, Mansfield, O., indef.
Pullman Porter Males, Haymarket, Chicago.

Quaker City Quartette, Columbia, St. Louis, Mo.
Quido & Hobo, Bijou, Lincoln, Neb.
Quigg, Mackey & Nickerson, 20 St. Andrews Pl., Brooklyn, N. Y.
Quinn, Mike, Family, Butte, Mont.
Quintette, Colonial, N. Y.

Radford & Valentine, Oxford, London, Eng., to Feb. 10.
Raffin's Monkeys, Poli's, Worcester, Mass.
Rain Dears, Poli's, Worcester, Mass.
Rainbows, Welland, Elkins, W. Va.
Raleigh & Harrington, Eagle, Hagerstown, Md.
Ranfa, The, Phillips, Richmond, Va.
Rankin, Bobby, Family, Clinton, Ia.
Ramsay Sisters, Crystal, Milwaukee, Wis.
Ratus & Banks, Empire, Rochdale, Eng., Oct. 7.
Royal, Oldham, Eng., Oct. 14.
Rawls & Von Kaufman, Empire, Des Moines, Ia.
Rawson & June, Phoenix, N. Y.
Ray, Fred, & Co., Orpheum, Salt Lake City, Utah.
Raymond, Edith & Frank, Circo Bell, Mexico, to Oct. 28.
Raymond & Harper, Arcadium, Mobile, Ala.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Victoria, N. Y.
Red & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, 454 Manhattan, ave., N. Y.
Reed, John P., Bijou, Flint, Mich.
Reeves, Al. Reeves' Beauty Show, B. R.
Reinhart, Mellor, Ellsworth & Thomas, Majestic, Birmingham, Ala.
Remington, Mayme, Travel; Orpheum, Kansas City, Mo., 14.
Rennet Family, Bijou, Flint, Mich.
Reno, Bessie, Polly, Marigny, Paris, France, four weeks.
Rennetta, Bernard, Barnum & Bailey, C. R.
Revel, Nellie, 148 Dearborn, Chicago.
Reunetta & Lyman, Trocadero, B. R.
Rever & Yul, Champagne Girls, B. R.
Reynolds, Abe, Miss N. Y., Jr., B. R.

Sattler, Chas., Lady Birds, B. R.
Savoys, The, Hagenbeck-Wallace, C. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Savage & Kell, 87 So. Clark, Chicago, care Brown.
Scharf Trio, 8130 Commercial ave., Chicago.
Schell's, Mine, Lions, Circo Bell, Mexico City, to Jan. 4, 1908.
Schrock & Floto, Biplan's, Newark, N. J.
Schepp, Grover, Rollickers, B. R.
Schmidling, H. H., 174 Chicago ave., Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Sears, Bennett's, Hamilton, Can.
Selbini & Grovini, 35 Princess rd., Kensington, London.
Semon, Chas. F., Keith's, Boston, Mass.
Semons, The, Bijou, Galesburg, Ill.
Sevengals, Portland, Ore.
Seymour & Hill, Orpheum, Omaha, Neb.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Seymour, O. G. & Co., Howard, Chicago.
Shannon & Straw, C. O. H., Chicago.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Shaw, Margaret, Hargreaves, C. R.
Shawa, Aerial, Ringling Bros., C. R.
Shack Bros., Union Sq., N. Y.
Sherman & Fuller, 883 N. 8, Reading, Pa.
Sherman & De Forest, Sherman Hotel, Central Park, L. I.
Shipwrecked, Poli's, Springfield, Mass.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Thos., 102, Kensington, N. J.
Sieger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sildonas, The, Parisian Belles, B. R.
Sidonne & Kellie, Washington, Spokane, Wash.
Side Show, Poli's, Worcester, Mass.



Silber & Emerson, 227 East 25, N. Y.
Simmons, The Musical, 204 E. 52, N. Y.
Siney's Dogs & Cats, Crystal, Pueblo, Col.
Slater & Finch, Cherokee, Ia.
Smiths, Great Aerial, Ringling Bros., C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.
Smith Bros., 66 Hawthorne, Hartford, Conn.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Gaiety, Philadelphia, Pa.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Grand Pittsburg, Pa.
Somers & Stork, Ideals, B. R.
Somers & Cook, Kaukauna, Wis.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnet, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, Tex., indef.
Spooler, Lew H., Empire, B. R.
Spreading & Dupree, Box 285, Oshtemo, N. Y.
Spiller Musical Bumpers, Empire, Hoboken, N. J.
Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., indef.
Stanley, Mr. & Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanley & Seely, San, Beauchamp, Cal.
Stanton & Sandberg, 111 Orchard, Chicago.
Stantz, Henry C., Hagenbeck-Wallace, C. R.
Sterling Bros., John Robinson, C. R.
Stevens & Boehm, 325 E. 14, N. Y.
St. Elmo, Lee, Howard, Boston.
Steger, Julius & Co., G. O. H., Indianapolis, Ind.
Stevens & Keely, Washington Society Girls, B. R.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydel, B. R.
Stoddard & Wilson, Lyric, Terre Haute, Ind.
St. Onge Bros., Doric, Yankers, N. Y.
Strickland, E. C., Family, Sheridan, Wyo.
Stuart & Keely, 1553 Bway, N. Y.
Stunning Grenadiers, Orpheum, Minneapolis, Minn.

Sturgis, Ida, Imperial, B. R.
Stutman & Crawford, 619 Washington, Williamsport, Pa.
Sulzer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H. Bristol, Conn.
Summers & Winters, 5309 Prairie, Chicago.
Sunny Show, Orpheum, Los Angeles.
Subers, Emile, Orpheum, Minneapolis, Minn., 13.
Sutcliffe Troupe, Empire, Huddersfield, Eng., Oct. 7.
Sutcliffe, Hippodrome, Wigan, Eng., 14.
Sutton & Pasquelans, Orpheum, Salt Lake City, Utah.
Sutton & Sutton, High School Girls, B. R.
Swartz, Frances, & Co., Garrick, Burlington, Ia.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sylois, H., Forepaugh-Sells, C. R.
Sylois, The, Parisian Belles, B. R.
Symonds, Jack, Family, Williamsport, Pa.
Symonds, Jack, Orpheum, Chicago, Oct. 21.

Talotts, The, Orpheum, Mansfield, O.
Tanna, Family, Pittston, Pa.
Taneau, Felix & Claxton, 331 E. 93d st., N. Y.
Tarleton & Tarleton, Hagenbeck-Wallace, C. R.
Tasmanians, Four, Hagenbeck-Wallace, C. R.
Taylor, W. B., Cole Bros., C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, Orpheum, Springfield, O., indef.
Tenors, Four, Pat White's Gaiety Girls, B. R.
The Quartet, Haymarket, Chicago.
Thorne, Mr. and Mrs. Harry, Bennett's, London, Can.
Thompson & Carter, City Sports, B. R.
Those & Girls, Hopkins', Louisville, Ky.
Thum, J. G., Shenandoah, Pa.
Tiddewinks & Dugan, 503 Hudson, N. Y.
Tivoli Quartet, Majestic, Birmingham, Ala.
Toledo Troupe, Burwood, Omaha, Neb.
Tom-Jack Trio, Chas's, Washington.
Torcat, Hathaway's, Lowell, Mass.
Toys, Musical, York Opera House, York, Pa.
Travels & Landers, Chutea, Chicago, indef.
Trillers, The, Crawford's, Topeka, Kan.
Troubadours, 3, Family, Shamokin, Pa.
Trowdell, Mr. & Mrs. Howard, 2409 B'way, N. Y.
Trolley Car Trio, Hagenbeck-Wallace, C. R.
Trocadero Quartet, Dixieland, Jacksonville, Fla., 14.
Troy, B. R.
Tryell Sisters, Sells-Flo, C. R.
Tyce, Lillian, Orpheum, El Paso, Texas.

Unita & Paul, State Fair, Hot Springs, Ark.

Vaggies, Lyric, Danville, Ill.
Valuore, Mildred, Tereadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace, C. R.
Van Doven, Yankers, Elmville, Ind.
Van, Chas. & Fannie, Bennett's, Hamilton, Can.
Van Goffe & Cantley, Arcade, Kallispell, Mont.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Cirque Carrie, Amsterdam, Holland.
Vee Nov, 1.
Ved & Quintarow, Broadway, Littletown, O.
Vedmas, The, 749 Amsterdam, N. Y.
Venna, Belle, Orpheum, Portsmouth, O.
Verdier Trio, Coeur d'Alene, Spokane, Wash., indef.
Vermette-Carpatti Trio, Olympia, Paris, France, to Oct. 15.
Verolpe, The, Barnum & Bailey, C. R.
Victorine, Myrtle, Pantages, Victoria, B. C.
Vincent & Westlake, Avenue, Monessen, Pa.
Viola & Engle, 123 Montauk ave., Brooklyn, N. Y.
Violets, Three, Orpheum, Canton, O.

Waddell, Fred & Mae, Bijou, Dubuque, Ia.
Wadler & Magill, 9th and Arch St. Mus., Phila., Pa.
Walters, Harry, care W. R., 1553 Bway, N. Y.
Ward Trio, 656 29th, Milwaukee.
Ward & Curran, Hopkins', Louisville, Ky.
Ward, Clara & Chas., Star, Seattle, Wash.
Waldorf & Moxes, Family, Lancaster, Pa.
Walton, Irvin R., 121 W. 42, N. Y.
Walsh, May, Paris, France, Nov.
Wandoodle Four, Vanity Fair, B. R.
Washer Bros., Bijou, Wheeling, W. Va.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Tereadors, B. R.
Wassburn, Elsie, Broadway Gaiety Girls, B. R.
Watson's Farmyard, Novelty, Brooklyn, N. Y.
Watson, Jos. K., Rollickers, B. R.
Wayne, Al., West End, Green Bay, Wis.
Webb, Joale, Tiger Lillies, B. R.
Westworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.
Webb, Harry L., Beatrice, Neb.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros., C. R.
Weber, Chas. D., Bowers Burlesques, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Wells & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
West, John A., 181 W. 68, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston & Young, Empire, Hoboken, N. J.
Weston, Willie, 45 Driggs, Brooklyn, N. Y.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Hippodrome, Manchester, Eng., Oct. 7; Empire Palace, Cardiff, Wales, 14.
Wharton & LeRoy, Majestic, Ottawa, Ill.
Wheeler Children, Star, Pittsburg, Pa.
Wheeler, The, N. Y. Stars, B. R.
Whelan & Searies, 505 W. 42, N. Y.
White, Ed. & Rolla, 502 E. 79, City.
White, Tom, Lady Birds, B. R.
White, Pat, Pat White's Gaiety Girls, B. R.
White, W. E., Hathaway's, Malden, Mass.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitehouse, The, Temple, Detroit, Mich.
Whitman, Frank, 604 No. 2nd St., Reading, Pa.
Whitman Sisters & Willie Robinson, 105 Tennessee ave., Atlantic City, N. J.
Williams & Mayer, 309 W. 55, N. Y.

Williams, C. W. 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, Mohawk, Schenectady, N. Y.
Williams & Melburn, 165 Gregory, Rochester, N. Y.
Williams & West, High Jinks, B. R.
Willard & Bond, 3905 Penn. Philadelphia, Pa.
Wiggins, Joe, Imperial, B. R.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Helene & Armoros Sisters, 1 Prima rd., Brighton, London, E. E. Eng.
Wilson, Alf. & Mabe, Trocadero, B. R.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Windom, Parle, Cole Bros., C. R.
Windom, Wm. H., Wasson, Joplin, Mo.
Winston's Seals, Barnum & Bailey's Show.
Wolf Bros., Circo Bell, Mexico.
Wolfgang's Stallions, Ringling Bros., C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Wood, Francis, Family, Davenport, Ia.
Woods & Woods, Industrial, Moline, Ill.
Woodward, V. E., 107 E. 81, N. Y.
Woodford's Animals, Rose Sydel, B. R.
Wordette, Estelle & Co., Trent, Trenton, N. J.
Wort & Kingston, Orpheum, Omaha, Neb.
Work & Ower, Union Sq., N. Y.

Yackley & Bunnell, R. F. D. 6, Lancaster, Pa.
Yaito Duo, Empire, San Francisco, indef.
Yexas, The, Forepaugh-Sells, C. R.
Yonamato Bros., Emerald, Adams Co., O.
Young & Manning, Theatre, Columbus, Mo.
Young, Ollie & Bros., Savoy, Hamilton, Can.
Young, Harry C., Lady Birds, B. R.
Young, Dewitt C. & Sister, Family, Williamsport, Pa.

Zamboni, 1080 62nd, Oakland, Cal.
Zamoros, Cycling, Bijou, Dubuque, Ia.
Zaras, 4, 104 W. 40, N. Y.
Zazell-Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., Bijou, Lincoln, Neb.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348 1/2, 1, Portland, Ore.
Zimmerman, Al., Empire, B. R.
Ziska & King, Orpheum, Allentown, Pa.
Zobedie, Fred, Forepaugh-Sells, C. R.
Zouboulakis, Wonderland, Mankato, Minn.

CIRCUS ROUTES

Barnum-Bailey—Hutchinson, 7; Wichita, 8; Arkansas City, 9 (all in Kansas); Guthrie, Okla., 10; Oklahoma City, 11; McAllister, Okla., 12; Little Rock, Ark., 14; Brinkley, Ark., 15; Memphis, Tenn., 16; Dryden, Tenn., 17.
Buffalo Bill—Atlanta, Ga., 7; Opelika, Ala., 8; Montgomery, Ala., 9; Dothan, Ala., 10; Valdosta, Ga., 11; Jacksonville, Fla., 12; Savannah, Ga., 14; Charleston, S. C., 15; Florence, S. C., 16; Wilmington, N. C., 17; Goldsboro, N. C., 18; Richmond, Va., 19.
Ewings—Clarendon, 7; Childress, 8; Wichita Falls, 9; Stamford, 10; Cisco, 11; Dublin, 12; Waco, 14; Corsicana, 15; Dallas, 16; Ft. Worth, 17 (all in Texas).
Ringling Bros.—Ablene, Tex., 6; Weatherford, Tex., 7; Ft. Worth, Tex., 8; Dallas, Tex., 10; Sherman, Tex., 11; Durant, I. T., 12; Shawnee, Okla., 13; El Reno, Okla., 15; Okla., 16; Hobart, Okla., 17; Lawton, Okla., 18; Chickasha, I. T., 19.

BURLESQUE ROUTES

When not otherwise indicated, "L. O." after show indicates it is laying off.
Americans, L. O.; 14, Bowers, N. Y.
Avenue Girls, Howard, Boston.
Becheor Club, Grand, New Orleans.
Behman Show, Waldman's, Newark.
Blue Ribbons, Trocadero, Chicago.
Bohemians, Dewey, N. Y.
Bon Tons, Lyceum, Boston.
Boston Belles, Gaiety, Milwaukee.
Bowers Burlesques, Palace, Boston.
Brigadiers, Elith, N. Y.
Broadway Gaiety Girls, Lyceum, Washington.
Bryant's, Harry, Empire, Toledo.
Casino Girls, Gaiety, Pittsburg.
Century Girls, Star, St. Louis.
Champagne Girls, 7-9, Terre Haute; 10-11, Indianapolis.
Cherry Blossoms, Trocadero, Philadelphia.
City Sports, Garden, Buffalo.
Colonial Belles, Star, Toronto.
Cracker Jacks, Casino, Philadelphia.
Dainty Duchesse, Empire, Cleveland.
Dreamlands, Gotham, N. Y.
Empire Show, Dewey, Minneapolis.
Fry Foster, Colonial, Cleveland.
Girl from Happyland, Majestic, Kansas City.
Golden Crook, Standard, Cincinnati.
Hilgh Girls, Buckingham, Louisville.
High School Girls, 7-9, Lyceum, Troy; 10-12, Gaiety, Albany.
Ideal People's, Cincinnati.
Imperial, Star, St. Paul.
Innocent Males, 7-9, Indianapolis; 10-12, L. O.; 14, Foily, Chicago.
Irwin's Big Show, Casino, Philadelphia.
Jersey Lillies, Star, Brooklyn.
Jolly Girls, 7-9, Des Moines; 10-12, St. Joe.
Jolly Grass Widows, Academy, Pittsburgh.
Kentucky Belles, 7-9, Star, Scranton; 10-12, Jacobs', Paterson.
Knickerbockers, Gaiety, Washington.
Lady Birds, 7-9, Evansville; 10-12, L. O.; 14, Empire, Chicago.
Lid Lifters, Gaiety, Indianapolis.
Majestics, Olympia, Brooklyn.
Masqueraders, Gaiety, Baltimore.
Merry Makers, Avenue, Detroit.
Merry Maidens, 7-9, Jacobs'; Paterson; 10-12, Star, Scranton.

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 8. New York, Oct. 5, 1907. No. 5.

As we predicted some time ago,

Chas. K. Harris's new ballad, is being heard from Maine to the Coast. Several singers are singing it, since the famous "Would You Care?" has there been such a demand for orchestrations and slides as for this song of all songs. The demand for slides has been enormous, and Scott & Van Altena have been compelled to hire extra help to do the arranging. We have no fewer than 100 orders for slides. We are in receipt of letters and telegrams from the most prominent singers congratulating Mr. Harris on his latest effort. Singers desiring orchestrations, kindly write at once and same will be arranged for you in any key; no distances too far. Write at once, and we will send you the slides you at any and all times. Keep in touch with us and we will keep in touch with you.

Mills New York, Jr., Met. O. H., Duluth.
Morning Glories, Gayety, Philadelphia.
New York Stars, Gayety, Brooklyn.
Nightingales, L. O.; 14-16, Gayety, Albany; 17-19,
Lyceum, Troy.
Night Owls, 125th St. Music Hall, N. Y.
Orientals, Folly, Chicago.
Parisian Widows, 7-9, Empire, Albany; 10-12, Em-
pire, Holyoke.
Parisian Belles, Star, Milwaukee.
Pat White's Gayety Girls, Columbia, Boston.
Reeves' Beauty Show, 7-9, Bijou, Reading; 10-12,
Gayety, Scranton.
Relly & Woods, Bowery, N. Y.
Rentz-Santley, Westminster, Providence.
Rialto Rounders, 7-9, Gayety, Albany; 10-12, Ly-
ceum, Troy.
Rice & Barton, Gayety, St. Louis.
Rollickers, Theatre Royal, Montreal.
Rose Hill, 7-9, Court Sq., Springfield; 10-12, Em-
pire, Albany.
Rose Sydell, Corinthian, Rochester.
Runaway Girls, L. O.; 14, Majestic, Kansas City.
Sam Devere's Imperial, Providence.
Scholers' Big Show, 7-9, Gayety, Scranton; 10-12,
Bijou, Reading.
Star Show Girls, L. O.; 14, Eighth Ave., N. Y.
Strolcers, Century, Kansas City.
Thoroughbreds, London, N. Y.
Tiger Lilies, Monumental, Baltimore.
Toreadors, Bijou, Philadelphia.
Trans-Atlantics, Gayety, Detroit.
Trocadero, Gayety, Columbus.
20th Century's Male Bon Ton, Jersey City.
Vanity Fair, Euclid's, Chicago.
Washington Society Girls, Lafayette, Buffalo.
Watson's Burlesques, Empire, Chicago.
World Beaters, Gayety, Birmingham.

Unless otherwise noted, the following reports are for the current week.

By FRANK WIESBERG.

VARIETY'S Chicago Office.
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—In magnificent beautiful scenic surroundings and dazzling under beautiful electrical effects, Gennaro and the Venetian band offer a musical treat. The enthusiasm following the last selection never ran so riotous in any vaudeville theatre in recent years. Jack Norworth ran close second in the amount of applause. Norworth has a lot of new and bright material. McMahon's "Mullion Porter Mades," his comical sketch, "The Puffin and Chappelle," in their comedy skill, proved a colossal sensation. "The" Quartet are good singers and harmonize well. The Four Baltus showed a number of clever gymnastic feats. Willa Hott Wakefield recited pleasingly and Lillian Ashley impersonated youngsters and is a very good entertainer. Robert Hilliard and Company and "Four Golden Graces," held their own. Creighton Locke, Russell and Locke and The Great Lava, appeared.

OLYMPIC (Abc Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The bill is headed by Jane Courthope and Company in Frank Ferguson's scenic dramatic sketch, "Lucky Jim." From beginning to end it is absorbingly interesting, having the advantage of being a comedy, sentimental and tensely stirring, with admirable comedy opportunely blended. It is the greatest dramatic novelty in vaudeville and a distinct triumph. Mayme Gehrue and Company present a comedy by Edmund Day entitled "June." The story is conventionally related and drags through the "ridiculous" dialogue. It contains a little of "10, 20, 30" merit, but has no quality or matter of no importance. The dancing of Miss Gehrue is the best part of the act. She is supported by four male players. The sketch is well staged. Otto Brothers offer familiar talk in German dialect. The International Comiques, four men, introduced a number of well conceived acrobatic feats with music. The comedy of Tom Brantford scored with his humorous string of talk and imitations of musical instruments. He proved one of the real hits. Laurent Trio, in

aerial ring gymnastics, offered one of the most accomplished turns of their kind seen here. Harry Webb offered the same monologue and parodies heard at the Majestic last week. The balance of the bill consists of Anita Bartling, the De Camos, Clark and Duncan, Frederick Heider and Keating and McGauley.

CHICAGO OPERA HOUSE (Frank Rivers, mng.
for Kohl & Castle. Monday rehearsal 9).—Flo
Irwin and Company; Viola Gillette and Geo.
McFarlane; Young and De Vole; Elmer Tenley;
Sisters Urma; George Wilson; Belle Hathaway's
Monkeys; Avery and Pearl; Edna Sheppard; Ed-
win George.

—HAYMARET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—William Courtleigh and Company in "Peaches"; Colonel Boverdy; Jack Wilson and Company; Mr. and Mrs. Frederick Voelker; Abdallah Brothers; Oterita and Dancer; Daisy Dumont; Bernice Howard and Company; Bert and Bertha Grant; Ingraham and Campbell; Joe Carroll; Eldridge.

ORPHEUS (Jones, Linick & Schafer, props.; Sam I. Lewis, mgr.).—The list comprises Ehren-dall Brothers; Mabel and Dorothy Goodwin; Sey-mour and Dupre; Harry Clark; Bowman Brothers; Louran; Billy McBreen and Brother; Morton Liv-ington; Gertie LeClair and Picks; Jones and Wal-ton; Josh Dreano and Le Auto Girl.

SCHINDLER'S (L. Schindler, mgr. Monday rehearsal)—Large business and unusually strong acts rule at this Milwaukee avenue variety theatre. The bill includes Gebruder Colmona, foreign act; Sunator's Wonders; Mr. and Mrs. Tacius; Rice's Educated Pigs; La Toy Brothers, and Marlorie Moore.

SID J. EUSON'S (Sid J. Euson, mgr.)—The "Trans-Atlantics" opened to record breaking business on Sunday afternoon and evening, playing to packed houses. Film—Bob Hope, "The Guy Who Got Away." Last season's "The Guy Who Got Away" are given. In the company are John W. Quinn, Eddie Fitzgerald, James Whitney, Eddie Convey, Clay Smith, Eddie Nugent, Raynor, Norma Bell, and the "Blue" girls. (Graft; Fitzgerald and Quinn; Kallinowski Brothers; Smith and Conway; Norma Bell; Raynor, Whitley and Nugent. "The Girl in Blue" is featured and attracted considerable attention by driving around in a new open carriage, plaided with descriptive matter.

EMPIRE (William Singer, mgr.).—"The House of Too Much Trouble," the first part presented by the "Champagne Girls" contains an abundance of material, but it is not so well enough plot to make the complications absurdly funny. While it was evident that no attempt has been made to elevate any portion of the material above stereotyped burlesque mediocrity, a comparatively efficient amount of humor is expended in the scenes. The comedy is a series of action—in fact too swift at times for the audience to comprehensively develop or trace the oftentimes disconnected "story." The closing piece, "Mixed in a Muddle," is bereaved of some of the former qualities contained in the first, having elements of neither a happy nor a sad ending, though even the most pronounced burlesque enthusiasts, no traits of conventional value. The piece should be taken out or improved. It is a great deal more inferior than the first and the second portions. The musical numbers are attractive, the selections having been well chosen. There are some good looking and energetic girls in the chorus. "Monkeyland," rendered by May Yul as usual, could not "Won't You Be My Honey." The "Liberty Bell" finale, as usual, was a little awkward. The vocal performance and tested the vocal capacity of the female contingent, which is not strong collectively. Miss Yul looks more prepossessing than ever, while Eleanor Revere, whose black pompadour hair, evidently of the same color as Miss Yul's, gives her a somewhat more attractive and even a self with unaffected propriety, and both display handsome gowns in the olio. McFarland and Murray are sponsors for a great deal of the comedy in the action. Murray is an excellent straight. He is a good looking chap, attractive manner and a good actor, even for delivering his lines in a precise manner. McFarland appeared in his customary Irish character, and in "The Iceman and Millionaire," their vaudeville skill, created much laughter. The balance of the olio numbers seemed unimproved for the theatre and the music. The Coltons revived familiar jokes among some new ones, and received both applause and laughter. The comedy acrobatic act of Potter and Hartwell was liked so much every trick, including the barrel jumping, was, as lately, well received. The comedy applied to John Lyons juggled and contributed particles of comedy that seemed to entertain. The costumes are pretty. They are showy, attractive and new. The show needs new material. It will pass the censor in present condition, however, but the show is now proceeding considerably and the process should be kept now.

FOLLY (John A. Fennessy, mgr.).—A repetition of last year's business is evidently destined for this theatre. Judging, of course, from the unusual large throngs that crowd in so early in the evening. The programme is a thoroughly enthusiastic, burlesque theatrozengs wend their way to the box office, as occurred on Sunday, when hundreds were unable to be admitted on account of the limited capacity. It is undisputably obvious that the real season has begun earlier than usual and the indications are that record receipts will be reported before the next day's performance. This week the stars are Harry and Slim Williams' "Imperial," under the management of James Weeden. "A Night in Paris" serves as the opener. The title does not suggest any particular reason, and the action might just as well occur anywhere else. Aside from the brisk and snappy situations interspersed with glaucinations and sentimentalities, there is a good measure of satirical humor, there is nothing licentious in the proceedings. A few remarks and incidents in the closing piece called "Off to the Front" that could serve more appropriately in "Paris." The first to be transferred should be the "statue." While the American emblem waves gloriously in the foreground, the Alsia appears in the distance in army uniform and tight and goes through some striking evolutions. Stronger voices or louder singing would create more effect, but evidently

The chorus is not possessed of vocal power. At any rate the singing is weak. The management has provided some ostensibly costly wardrobe and the changes are frequent enough to keep the girls busy, but the designs are not impressive enough to elicit admiration after the first glance. Larry McCale appears in two characters; the first, a semi-eccentric individual with a fluent vocabulary, sporting a high, shrill, rather "silly" howling "tad," which fits him nicely. "The Irish Admiral," presented by him in order, could be made to serve to better advantage. For burlesque purposes it has the fundamentals, but nothing beyond that. It should be re-written and re-constructed, as Mr. McCale is wasting his ability in it. Margie Hillton is magnetic and a first-rate tap-dancer. She showed a marked improvement since she was last here. She is a blonde with a pretty face. Julia Heitzman sang a few selections and delivered her lines effectively, while Ida Sturges also sang and mingled now and then, besides appearing in the act with Mr. McCale. Ben Cook does well in the "straight" and carried the "German" entrusted to him capably. Harry Bentley gives his "Hebrew" make-up attention. It is clean cut. He has a good singing voice, and a fine dancer. Bert Wiggin did very well with his juggling and cartoon sketches, holding the audience to the end. May Belmont and George Brennan offer a potpourri of talk and songs, followed by excellent eccentric dancing. Miss Belmont is vivacious and puts energy into her work. The act was most pleasing. Adams Brothers, not programmed, did a little "ballet" dancing, with explanatory talk that had no bearing on their style of work. The dancing on roller skates is the best part of the act.

NOTES.—Beatrice Harlowe, with the "High Jinks" company, contemplates invading vaudeville next year with Chas. Horwitz's sketch "The Starvation of the Kerosene Circuit."—De Young has started on the Sullivan-Conslidine circuit for nineteen months, and has been a success. He has been in the deserted theatres for at least this season.—They are so grateful with the success they attained in "The Girl Rangers" that they will continue in the production indefinitely. Mr. McWaters is preparing the two acts in which he and Miss Tyson appeared, for vaudeville, with capable artists. Each is booked solid.—Chas. Frosto and his company are booked for the season, and will separate. They will appear in the same style as act they showed ten years ago, with new material, and special scenery.—Rawls and Von Kaufman, having completed their engagements on the Sullivan-Conslidine circuit, will remain in the Middle West for the Western Vaudeville Association.—Work on the new theatre which H. C. Mitchell has been building on the building of Central ill., has commenced. It will be completed in a few months.

The Globe, Milwaukee, opened last week. Five acts, giving three shows each evening, will be the policy.—Master Slater is again playing dates, having left Ben Mears and Company.—Howard and Germaine are playing this week season and week play.—Vaudeville commencing at the Orpheum and Baxter are showing their new act on the Hopkins circuit.—Victor Kremer's new 'boys and girls' act will take to the road—about Oct. 24.—Castellane and Brother are now in vaudeville, having concluded their park and fair engagements.—Mr. Clark, of the Orpheum, is now at the theatre, Kansas City, is determined to build a new playhouse devoted to vaudeville in that city, has an option on property located south of 12th street in the business district, and work of construction will commence as soon as the deal is consummated.—Mr. Clark is the head of an entirely independent of the Orpheum circuit. About \$250,000 will be spent on the house.—Wm. H. Barry is organizing three travelling vaudeville companies to play one night stands in the smaller cities of the South West and Southwest. The companies will be headed by the lady comedienne, Vaudeville.—The season starts Oct. 7.—Weaver, known as the "Sleepy Athlete," is coming West to fill engagements.—The Chamberlains open on the Kelt circuit late in the fall.—The People's Theatre, Kansas City, under the management of the Orpheum, is now booking the season.—The house is located on the west side of the city and the growing demand for vaudeville is said to be responsible for the policy adopted by Mr. Simpson, who is negotiating with a circuit or booking agency for acts. It is not known whether the Orpheum will be the chosen circuit for the theatre or booked independently. The Orpheum people are not interested in the house.—T. Roy Barnes and Bessie Crawford have signed with 'My Wife's Family' for the season. They will play the two principal parts. Next season they will play in the vaudeville circuit.—The name of Barnes and Crawford,—Brandt and Larness are playing around Indiana and Illinois.—Hattie Nelson is playing dates for the Western Vaudeville Association.—George and Libbie Dupree are playing a circuit of fairs through Texas.—The Orpheum circuit is now booking the season on Seventh and Main streets, Evansville, Ind.—Larness Duo, European, will go in vaudeville after their park and fair engagements.—The report circulated to the effect that May Howard is or contemplates marrying is without truth. Miss Howard is still in the city.—Bobby Gaylor has 20 weeks in and around Chicago through the Western Vaudeville Association.—Beyer and Johnson left for the East where they expect to remain all season if the necessary time is arranged for them.—'Cell and 'Lettie are playing at the Orpheum, St. Louis.—Bert Leslie and Company, at the Columbia, St. Louis, week before last, and made a very good impression, according to reports.—Locke, Russell and Locke, a new singing and dancing act, have arranged for time in the Middle-West.—Harry and Lillian are playing at the Orpheum, St. Francisco, has signed for a similar capacity at the new musical comedy and burlesque house in Winnipeg, Canada, which opens in a few weeks.—Menominee, Mich., will have its first vaudeville theatre this season.—The Franciscans have finished their season at the Orpheum, St. Louis.—The Western Vaudeville Association, Beauchamp and Fontaine, is now doing a single turn.—Great Pederson Brothers are arranging for time in vaudeville following fair dates.—Hank and Lottie Whitcomb are booked for the season.—The Orpheum circuit is now booking the "Whitey Rats," playing here last week.

SATURDAY, OCT. 5, 1907.

No. 84. A Weekly Word with WILL the Wordwright.

BALLAD.

ORIGINAL!!! NEW IDEA!!! NOVELTY!!!

'NEATH THE OLD — TREE,
SWEET —

Busy with Joe Weber's new musical show.

Book by Edgar Smith. Lyrics by Will D.

Cobb. Music by Gus Edwards.

(Side Remark)—Summering at Cobb's Corner 12th floor, Hotel Rand. "Close that window d'you want me t' freeze!"

Wordwright.

Care Weber's Theatre. NEW YORK.

a banquet at the Sherman House on Friday last. The affair was a "scamper," and a merry reign of conviviality lasted from 11:30 in the morning until early dawn. Songs, speeches and stories, with plenty of other things, held the crowd together. Among those present were Bert Ledlie, Al Merce, Al Von Tilzer, Sam Searle Allen, Tom Nawn, Al Von Tilzer, Tim McGowan, Abner All, Jim Dougherty, Will Rogers, Al Coleman, Abdallah Brothers, Henri French, John Hanson, Harry Dawson, Halarion Cebollos, Johnny Mack, "Doc" Armstrong, Tell Taylor, Chris. S. Willson and Mike and the "Grippe" band. The recent house, at 35th and Archer avenue, opened with vaudeville last week.—Bert Wigin closes with the "Imperials" this Saturday and will return to vaudeville, opening in the Middle West next week, to replace him in the show.—Al Von Tilzer is ill at present, owing to the grippe, and his contemplated trip to Mt. Clemeun has been postponed on the advice of his physician.—Lewis and Chapin have decided to remain with the "Fay Foster" Company for the balance of the season.—The Bookers and Company, including Ed. C. Howard, will complete the season on the Sullivan-Considine circuit, open for the Interstate next week.—Fox and Summers open at Wheeling, W. Va., in two weeks, with other time to follow.—Frank Ricks, manager of the Hotel Sheraton, is planning a health resort, having been taken seriously ill.—John W. Newland and Murray, who were reported that they would leave the "Champagne Girls" in November, will continue with the organization.—Ethel Robinson returns from a two weeks' trip over the circuit with Mrs. J. W. Newland, for whom, for which she placed the attractions through the Western Vaudeville Association.—Will Rosster, the music publisher, opened a music department in the Bijou Dream arcade on State street. This left the first of its kind in the city.—Ben 'Weich left the board of the Orpheum circuit.

By W. ALFRED WILSON.

VARIETY'S San Francisco, C

1115 Van Ness Ave. (Room

EUM (Martin Beck, gen. mgr)

ORPHEUM (Martin Beck, gen. mgr.)—Week Sept. 22: The bill was in many respects one of the choicest of the season, every number proving most satisfying and receiving its pro rata applause. "The Sunny South," the colored singing quartet, of which the four members were all of the same race, and all of the same age, despite a third week's showing, was a success. Jimmy Barry, second weekers, offered a change of sketch following closely along the lines of their familiar rural comedy. The Bellicaire Brothers were newcomers, opening the show with a series of gagistic and sensational to the extreme and of a grotesque and distorted nature. Harry Brown, with regularity, distinct and humorous, and with their well graded musical act were awarded the favorable reception. "A Night with the Poets" was headlined and closed the show. The stake picture presented drew forth an opening round of hands, and the reading and vocal numbers were pure business. The Mahalia Carey and Maclary presenting "The Unexpected," and Joseph Hart's "Electric Crickets" completed the program.

23: NATIONAL (Sid Grauman, mgr.).—Week Sept. 23: The bill was the heaviest priced the house has ever seen, but owing to a lack of diversity failed to do its duty. The highly endless chain of singing acts followed each other and the entertainment could not be justly termed vaudeville. A "songfest" would be a more appropriate title. The Three Kuhnns and "That" Quartet were the only acts with any originality in the billing. The Trio, while lacking the force and volume that has won a name for "That" Quartet, stirred their audience to a high pitch of enthusiasm with the sweet harmony of their mingled voices. The Trio, with the exception of the first, blended well. Edward Smith and Lillian Walton offered another singing act that from the warmth of the reception accorded deserved a place on the top line. The house was ripe for comedy when Arthur Hays Sulzberger appeared. His act was well placed and made the most of their advantage. Their volley of crossfire talk was a welcome relief from the surplushage of music, and Donovan raised a disturbance with his monologue portion. Will Rogers, Holbrook, and the usual gag act of two in a fashion, which added to a bunch of good parodies, won him honorable mention. Dorothy Dane did not add much in her singing numbers, but her impersonations proved acceptable. Burton won approval for his act, and the success of the evening was due to his

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Walsh, Austin.
Ward, Fred.
Welch, Thomas.
Williams, Gus.
Wilson, Harry E.
Wroth, Ed.
Yorke & Adams.

knowledge of his subject, all enhance the act and show him to be a genuine artist. He got a real ovation at the close of his act and could have held the stage for a Vesta Victoria record if he would. Hope Booth revives her "Little Blonde Lady" with good success and Kara, the juggler, shows some new things and a few old ones. He had difficulty with the orchestra on Monday. It played too fast for him. The novelty bar act of Newbold and Carroll deserves a much better place than the opener of the bill. It is a very original idea and the couple are unusually good acrobats. The Olympia Quartet, doing just about the same act as it did many, many years ago, should omit entirely its burlesque on amateur minstrels. There is no real fun in it, it does not carry to the audience, and is too long-drawn out. They sing well, drill well and would please better if they kept to their first part. Fields and Ward have a "dry" switch until the final song about the different audiences they meet, then they get the house in good shape. The De Faye Sisters omitted the greater portion of the act that they did in New York, simply coming in as a dancing duo, then playing guitars and banjos. These instruments they hammered away at like blacksmiths, without sense or any act music. Their dancing entrance was entirely unnecessary. They are both pretty girls, can evidently play well and it is too bad that they spoil their act by harkling work. George Fuller Golden is really headliner of the bill, and the audience fairly begs him to stay longer. All his stories are new here and he seems more at home than ever. The men of the Alexandroff Troupe (Russian) are good whirling dancers, but the women have little to do.

KEITH'S (H. D. Dupee, res. mgr.).—The bill seems to lack substance, although there are a lot of acts. There is a lot of comedy, however. Salerno returns with his juggling of flaming torches, etc., and does a perfect act—not a miscue in it. Harry Bulger does a patter that tastes well as long as it lasts but is soon forgotten. His dance is very reminiscent of days gone by. Emmet Devoy and Company in "Dreamland" (fantasy and novel), please. The part fits Mr. Devoy like a glove. Julius Tannen is welcomed to our city once more with his imitations and "schmoozing." He gets a good hand when he comes on, and a bigger one when he retires. Mr. and Mrs. Mark Murphy deserve a much better

place for their "Coal Strike" sketch than they got this week. The Flukeys, swimming experts; the Swor Brothers, a return engagement; Mlle. Marguerite and her horse and pony; Diamond and Smith, illustrated songs; Toledo and Price; acrobats; Adeline Francis, vocalist; McGrath and Paige, banjoists; Earle and Hartlett, comedy, complete the bill except for Gardner and Stoddard, who have a good act but spoil it by making it too pretentious.

HOWARD (Jay Hunt, mgr.).—Frank Carr's "Thoroughbreds" are here this week. In "Maloney the Mayor" and "A Taste of the Forbidden Fruit," and the cast has as headliner Harry Le Clair, impersonator. The show runs smoothly and pleases the audiences. Marie Richmond heads the female contingent. She makes good. In the show's olio are Harry LeClair, Joe Howard and Gusie Linder, Josie Flynn, the Dancing Mitchell and Mlle. La Toska in her shape. The Howard's own olio consists of LeClair and Bowen, who have improved their always interesting and amusing act of the bogus strong men; Wise and Milton in a good Indian and coon character act; the Plott's in character work (Mr. Plott sings unusually well and his characters are very natural); Robin, tramp juggler; Thomas P. Dunne, impersonator; Perry and Pearce, German comedians; Howard and Cameron, Whalley and Whalley, and Jack Beasley, vocalist. Business excellent evenings, fair matinees.

COLUMBIA (H. N. Farren, mgr.).—The "Sam Devere Show" in "The Belle of Boston" and "Mr. Planet of Mars" has done a good business here. Phil Ott is a local favorite, for his home is near here. Nettie Nelson and Dorothy Barnes are also popular. The full chorus in the "Teddy Bear" song makes a great musical number. Al Steadman has a Friday night box office record here. Business is generally good.

PALACE (Charles Waldron, mgr.).—Fred Irwin's "Majesties" might easily be made one of the best shows on the road. Someone should replace Lulu Watts, who can't sing and isn't much on shape. Bradley and Barnes sadly need some new material for their act, as the jokes have worn on them. The baseball game act, with the chorus in ball suits, is the best thing on the bill and rather a novelty. Evelyn Walker and Etta Meek do a talking and singing act well, and George Lambert and Etta Williams are a good dancing team. In the Palace's new show are Boyd and Yeola, singing and dancing; Onthank and Blanchette, acrobats; Mardo, juggler; Sullivan and Hamilton, Irish comedians; The Paytons, comedy colored act.

LYCEUM (Geo. H. Bachellor, mgr.).—The "Rose Hill Folly" company is here this week, to very good business. George Rice heads the team, with Thomas P. Thomas assisting. "The Sausage Trust" is still the vehicle for fun and there is lots of variety and color to the costumes. Cain, Evans and Company, Henrietta Wheeler, Mlle. Beatrice, and Rogers and Evans constitute the olio.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—A medley of acts called "In Scollay Square" is featured here. John F. Breckenridge has a novel lot of cowboy stories; Sam Johnson drinks gallons of water; Ottura, Japanese magician, and Alphonso, glass eater, are the curio hall numbers. In the theatre are "The Minstrel Maids," with Mabel Foster and "Vesta Gilbert in songs, Ida Campbell in her race track dance. The vaudeville show includes Beecher and Mayo in a society sketch; Wilson and Hess in an Irish comedy act; and the Meadows Comedy Company in "Old Tremont Row."

THEATRE COMIQUE.—This house is doing an excellent business, especially in the evening. "The Dieppe Circuit" is a great feature. Other films in demand are "An Interrupted Card Party," "A Race for Millions." In the illustrated songs "Keep on Smiling" is the favorite. Luna Cooper has joined the singing bunch here.

HUB.—Joseph Mack, manager, has been in New York looking up new ideas in moving picture machines. Willie Day, boy soprano, has joined the staff and has made good. May White remains as featured singer.

THEATRE JOLLIETTE.—"Terrible Ted" is high card in films here and "Grandpa's Vacation" next. "Enchanted Glasses" is the novelty of the week, and "Moses Sells a Collar Button" gets great laughs. Joe Roth, Mabel Foster, Maude Fenton and Harry O'Neill hold up the singing end here, with T. C. Robbins and P. J. Payson doing the instrumental work.

THEATRE PREMIER.—"The Blacksmith's Revenge," "The Rival Bands," "Glimpses of Ireland" are a trio of well-liked films here. An innovation is the introduction of Mlle. Helena, a

GUS EDWARDS
SAYS:

HERMAN TIMBERG, the clever little comedian with his "SCHOOL BOYS AND GIRLS" act, is creating a sensation throughout the West. In fact, the above act is acknowledged to be the greatest vaudeville success appearing over the Orpheum Circuit in years.

GUS EDWARDS will be at the SHERMAN HOUSE, CHICAGO, in about two weeks, and will remain there for some time promoting the general interests of his publications and vaudeville acts. He invites all his friends and the profession in general to visit him there. He will have a "lunch" of the best Edwards song novelties that ever went West.

"Hip! Hip! Hooray!" Joe Vaber's new production, in playing Phila. this week and the musical numbers are proving big hits. The entire score was written by Gus.

Musically,
GUS EDWARDS.

P. S.—Watch out for my new "SEE-SAW" song; it's "it" sure!

MORE P. S.—There's a new march song being "hatched." No, I won't tell you the title yet!

talented violinist, at the morning and afternoon performances. Beth Robie, Grace Merriman and Lillian Rose are the singers here.

The Boston Sunday "American" recently had illustrated articles describing a series of morning "try-outs" at the Orpheum and the Monday music rehearsal at Keith's Phila. The latter is a strong manager John H. McCarron was spoken of very highly.

PHILADELPHIA

By GEORGE M. YOUNG.

Keith continues to hold the whip hand in the vaudeville situation here, drawing, if anything, increased patronage through the superior class of the shows given over those offered by the opposition. Advance notices promise many new acts, several imported, but up to the present time the bills given in the Forrest have lacked attractiveness. The audience seem cold and indifferent, even the brightest acts having failed to arouse more than languid enthusiasm. Generally speaking the bills have lacked comedy element. What is needed is a series of good, lively, spirited acts, full of ginger, dash and go, rather than the pretentious picture acts and foreign importations with which the local vaudeville has been a benefit to the theatre patron, but there is ample room for improvement in the make-up of the bills which are supposed to lure the public from its regular haunts.

FORREST (Klaw & Erlanger, mgrs.).—This week's bill is a fair sample of how weak in comedy favor the K. & E. bills have been lately. Of the nine numbers offered only two can be classed in the list of comedy feature acts, the Cobans and the Keatons. The other laugh-winning spots were filled by Sydney Grant and Joe Welch, working in "one," and it was not until the latter occupied the stage that there was any degree of merriment displayed by the fair sized audience which attended Monday afternoon's performance. Alice and Henry Taylor opened with sharpshooting and balancing. Miss Taylor does the shooting and performs a routine of cleverly executed tricks, nothing out of the ordinary being shown except the breaking of three balls at once, two swinging and one stationary, and breaking two balls through glass tubes. Both shots are made with a revolver. The balancing tricks by the man are of little merit, except as time fillers. Tony Pearl and Mat Keefe pleased with their musical specialty. Pearl is a clever harpist and does well with the lighter selections used. He secures a poor start by a classical selection and it was not until he finished with a rag-time number that he was properly appreciated. Keefe depends principally upon yodling, when a plain ballad of light texture with the harp accompanying, might fit much better. The act was well liked. Desroches and Bianca, a Parisian novelty, had nothing of real merit except their finishing number, in which two well

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BERT MARION AND LUCY DEANE SABLE

THE CLEVEREST AND MOST REFINED ACT IN VAUDEVILLE

trained dogs mimic the principals. The opening with the electrical effects about the face and head were shown in this country by the Four Bond Brothers, who are probably old men now. Sydney Grant pleased almost as well as usual. He has one new song, catchy, and pretty which made a hit and one or two new stories also won recognition, but even with some of the oldest of the "Archie" series he had to work hard to have the points score. As has been the case more than one of the plays or sketches in which George M. Cohan has appeared, the action appears to lag without the aid of the "Yankee Doodle" comedian. So it is with "Running for Office," in which Mr. and Mrs. Jerry Cohan appear, assisted by Rosie Green and George Mack. Those who remember George M. and Josephine Cohan in this cleverly constructed mix-up of mistaken identity will readily see how much of the real merit of the sketch is lost. Mr. and Mrs. Cohan, always clever and entertaining and always popular, carried the sketch through nicely and were deserving of almost all the honors. What was left belonged to Miss Green. The Keatons acted as their usual congenial and acrobatic nonsense, which gained its full share of the laughs. Buster is growing rapidly now and helps out considerably in the comedy line. Only one or two of the tricks shown by Hermann, who is billed as "The Great," bear the stamp of originality, the magic ball being the best. With the exception of the lightning change tricks familiar in every other act of this kind, and which are poorly handled, the routine of tricks used are showy and well performed. Joe Welch was the real hit of the bill. He had some new material since his appearance at the People's and the audience was convulsed most of the time he was on. The four Lukens closed with their familiar act, which they easily with the best of its kind in vaudeville.

KEITH'S (H. T. Jordan, mgr.).—With the exception of the Akouline Trio (New Acts), which was substituted on Tuesday in place of the Tobin Sisters, who were unable to open on Monday owing to illness, this week's bill was one of the familiar acts so far as the principal numbers are concerned, the new act being among the early offerings. It was well constructed, however, and the popularity of those composing it was attested by the audience which completely filled the theatre Monday night. "The Village Lawyer," one of the best of the Cressey series, was presented by Cressey and Dayne with the usual pleasing results. The program announced this as Cressey's farewell appearance. Marshall P. Wilder proved something of a novelty by telling at least two stories which have not been heard many times before. His closing number, a music story by the orchestra, with appropriate remarks by himself, was also new here. The usual changes in the cast supporting Fred Walton, the pantomime sketch "Clay's Dream," was repeated with the same success shown on its previous visit. Millie Arbo is the new "wax doll" and is sprightly and attractive. Walton easily proves himself the peer of all pantomime artists seen here. Bert Levy, the trouper, probably has the most experience of playing a "supper show" on Monday, owing to the non-arrival of his trunks. Even with the supper crowd he scored and in the evening he proved one of the biggest hits of the bill, the curtain being twice raised to allow another sketch in answer to continued applause. Bessie Wynn is back again after a short absence. A new song, "For Me," won much favor for her. She repeated the impression which places her among the most popular vocalists we get. Howard and North again pleased with "Those Were Happy Days." The Kila Banzal Troupe of Japs was a strong closing number, holding the house for their complete routine of tricks. La Petite Mignon, who has not been seen here for three years, was entertaining with imitations of stage celebrities, well done for one so young. With the exception of those of Eva Tanguay and George Cohan, all are exaggerated. Conlin and Steele made good with a varied act. Miss Steele could improve her appearance by toning down her dressing, the pink plaques in her top shoes being one point in particular. The act was the best among the early numbers. Donnelly and Rotall proved entertaining singers and Villiers and Lee and La Rose and Frederic were the others.

TROCAIERO (Fred Willson, mgr.).—Dave Marion and Barney Girard are credited with making the book for the "Hothead Barbers" in New York and they have added nothing to their reputations, except to earn some credit for getting together a lively lot of good looking and shapely chorus girls who do more to make the clothes they wear look well than the costumes do for them. The one principal point of credit in the show is that there is plenty of action and story for laughs. Neither Marion nor Girard can make any claim for originality, however, for the burlesque, which runs through two parts, with an olio intervening, is composed in the main of well worn material, shifted about and worked together in such a manner as to keep things on the go, which is probably the goal aimed for. Tom Miner selected a strong group of comedians in Art Gardner, Billy Spencer and Joe Barton, with Ida Nicolai to help out. It was principally through the efforts of this quartet of funmakers that the frayed material was made to make a sound like

new comedy. Gardner, Spencer and Barton made no change from the characters which have made them popular favorites in burlesque, while Ida Nicolai's chief contribution in the comedy line was her eccentric make-up. Gardner assumes all the liberty allowed him in reaching for laughs through comedy which is at times pretty strong, even for a burlesque show. Gertie Hayes, Mabel Carew, Charles Mackie and George T. Davis form another quartet of "feeders" for the comedians, Miss Carew being the object for Gardner's rather broad comedy in a bathing number. The company is strong vocally and all the numbers are well handled. George T. Davis as usual comes in for a big share of the honors for leading the singing. Mr. Gardner has two numbers in which spiky verses and business wins what applause is gained. Charles Mackie and Ida Nicolai have a dialect song in character dress supported by the chorus, also suitably attired, and Miss Hayes and Miss Carew sing Anna Held's big song hit. This is billed as an imitation, but no reason is given. A better number is the "Lantern" song by the same girls and the chorus. "The Mad Stamped" is the feature in the olio. It is constructed about a story in recitation by the Misses Carew and Hayes, the pair clinging to the idea used in their former horse race act. Almost the entire company is employed, but the desired effect is almost entirely lost from the fact that there are few who attend burlesque performances who take anything seriously enough to become interested in an act of this kind. The Musical Stewards open the olio with their musical act, which pleased as usual. Joe Barton and Brother scored a deserved hit with their comedy bicycle act, and George Davis entertained with songs. Marie Flevere, Heide Lawton and Beaumont have a "few" in turn which considering that the act was probably taken from the chorus without pretense of showing anything out of the ordinary, fitted in nicely. The dressing could be improved and it might be well to add underdressing which is in keeping with the balance of the wardrobe. Miss Revore's act, being in harmony with the "few" comedians, have a show which will no doubt please many audiences, but there is ample room for improvement.

PEOPLE'S (Klaw & Erlanger, mgrs.).—The week's bill included "London Fire Brigade"; Willard, Bond and Company; Eva Mudge; Caron and Farming; George W. Day; Eddie Mack; Louise Agost and Company, and pictures.

CASINO (Ellas & Koenig, mgrs.).—Al Reeve's "Beauty Show." Performance pleased and good business was the result.

GAYETY (L. C. Walters, mgr.).—"Gay Masqueraders."

BIJOU (L. H. Baker, mgr.).—"Star Show Girls."

NOTES.—Fred Mace has the baseball fever and came from New York last Friday to see the Athletics and Chicago play. Mace will go into vaudeville shortly for a few weeks until a musical piece is ready for him. He will be under the management of K. & E.—William Cahill was unloading from the Keith bill after Monday. The "Planophens" act was improved before it left here, Fred Hillis replacing Winfer Watts.

ARKANSAS CITY, KAN.

RANNEY'S FIFTH AVENUE (Merritt Jeffries, mgr.).—Sept. 24, "King of Tramps," very good business, pleased audience. H. S. COLLINSON.

BINGHAMTON, N. Y.

ARMORY (E. M. Hart, mgr.).—Pleasing bill. Lisle Leigh and Company, dramatic playlet, "Kid Glove Man," pleased; Melani Trio, Italian street singers, made a hit; Katie Rooney, the effervescent comedienne, made good; The Tennis Trio, Will Campbell and Stoch Sisters, are making hit with their clever juggling and their attractive appearance together.—The Binghamton Exposition opened Tuesday, Oct. 1, and will last the remainder of week. Large crowds with a good free open air vaudeville bill. Gilliland, comedy club modeler, did clever work with the day; Daisy Doyle, monologist, keeps the house in an uproar with his sayings; Elton, Polo and Aldo, comedy casting novelty, good. JOGGERST.

BIRMINGHAM, ALA.

MAJESTIC (Harry Stevenson, mgr. Monday rehearsal 10).—Oksun Wonders, acrobatics, good; Herman Meyer, trick pianist, took the house; Carver and Pollard, good; Wyatt Hedyn, in ill. songs, hit; The Zolas, pleasing; Conwell and O'Day, good; John Kettler and Company, in "A Rural Substitute," good.—GAYETY (Harry Yost, mgr.).—"Bachelor Club." The company large, chorus good, and costumes fine. Olio: Margaret Ryan, songs, good; Gotham Comedy Four, fair; Gertrude, whistling, pleasing; "Six Lancashire Lassies," good.

NAT W. WILLIAMS.

BUFFALO, N. Y.

All is serene in the vaudeville field, but it is claimed the battle will be on next month and

even stronger bills will be offered at the Teck, which is holding its own. A. L. Erlanger, who was here 28, expressed himself as satisfied. No effect of business is noticed at Shea's, where a headline bill is offered and drawing the crowds.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Lew Adams and Max Reynolds were principal funmakers in "Paradise Alley," which made a hit; Sam Collin, in new songs, fine; The Zanettos, Jap jugglers, a sensation; Daisy Harcourt, character comedian, hit; Edwin Forsiere and Company in "The Card Party," an excellent bit of acting; Countess Olga Rossi and Mons. Paulo, singing, good; Three La Maze Brothers, eccentrics, novel; Empire City Quartet, went nicely.—TECK (J. R. Olshel, mgr.).—Still advancing in patronage with good headlines. Harry Corson Clarke and Company in "Strategy," pleased; Italian Trio, very good; Delmore and Lee, athletes, excellent; Sa-Heras, mystic, made them guess; Four Lesters, cyclists, very clever; Jewell's Manikins, very good; Radie Furman, pleased; Joseph Hart's Military Girls, with Louise Mink and Company of eight dancers in four scenes. JARVIS (Charles White, mgr.).—Rose Sydel and her "London Belles" made merry. Next: "City Sports."—LAFAYETTE (Chas. M. Boggs, mgr.).—"The Merry Makers," including Orietta and Taylor, old favorites. "Washington Society Girls" next. Mlle. Christine is a headliner at the Eden Musee.—HIPPODROME (Jas. Atherton, mgr.).—R. M. DeAngelo, a good tenor, ill. songs and pictures. GIAND (A. Schiester, mgr.).—La Mont Sisters, G. W. Erdmann and J. E. Rogers, pleasing ill. songs and moving pictures.—ARCADIA (J. V. Mets, mgr.).—Business good. Jack Lee still continues.—BIJOU DREAM (Charles Dempsey, mgr.).—Business big. Tri-weekly change ill. songs and moving pictures.—HAPPY LAND (Marcus Moses, mgr.).—Doing a good business. Moving pictures and ill. songs.—The Temple, Broadway, Crescent and other picture shows doing well. DICKSON.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Central Office, 107 Bell Block.

PEOPLE'S (James E. Fennesssey, mgr. Sunday rehearsal 10).—Except for the use of slapsticks for a moment at the close of the burlesque, the Fay Foster Company offers a rattling good show. The burlesque is clean. "Dress Parade" is a burlesque on military tactics, in which Harry L. Cooper, Joe Dillon and Marty Moore are the chief comedians. Cooper is funny as General Schmale. Lena Lacouvier and Giselle Eller both make pretty stage pictures in tights. Pretty work is done by the chorus of sixteen young women, led by Katie Joseph. The closing number, "The Yankee Admiral," is a travesty on naval affairs and is also laughable.—COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The local press was unfavorable in its comments. Three Juggling Binnans, club manipulators, open the bill and are very good; Anna Dougherty, comedienne, romps about the stage for fifteen minutes; William Inman and James J. Connors, "Recognition," acceptable; Benj. Chapin is seen for the first time here in "At the

White House"; Those Four Girls, Luby, Grindel, Kyle and Luby, do a singing and dancing act that is nothing more than a good chorus turn; Mlle. Nadje, equilibrist, great; Ward and Curran, the comedy hit of the bill and big laugh all the way.—STANDARD (Frank J. Clements, res. mgr. Sunday rehearsal 10).—"A Trip to Newport," with Frank Martin, Charles Buckley, Joe Harthugton, Frank Carroll, Ward Barton, Joe Shaw and James Horton as comedians, is a new burlesque with bright and snappy dialogue, funny situations and good singing. Some of the music was new here. The women in the company are Luella Miller, Marie Buckley, Pearl Reid, May Hadley and Jessie Maitland, and a good looking chorus of fourteen, who are good singers. The costumes are very pretty and the scenery adequate. Next: "Golden Crock" Company.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal at 10).—The headliner is Eva Tanguay. She had a hard time leaving the stage, receiving eight encores. Searl and Violet Allen Company, in "The Travelling Man," of rapid fire order; Stephens and Company, in "A Modern Rip Van Winkle"; Mlle. Emerie, Parisian novelty, assisted by Monsieur Silvern, clever; Spencer Kelly and Fred Rose, songs, pleased; Gillette's Dog and Monkeys, laughing hit of bill; Four Nelsons' Comiques, clever acrobats, clever; Thomas and Payne, colored, dancers.—LYRIO (John J. Busher, mgr. Monday rehearsal at 10).—On account of railroad wreck Harry Richard and Company were unable to appear Monday afternoon. They were on hand for the evening show and gave their musical travesty, "Love a la Mode," which was well liked. Kretore, "The Mad Musician," burlesques Cretore; Evans and Lord have a lively comedy sketch, "His First Love"; Otto Fisher, bag puncher, clever; Kendall, blackface, good; The Helm Children, marvels in dancing; Polk and Polk, acrobats; May Post and ill. songs wind up a bill well worth the money.—STAR (Drew & Campbell, mgrs.).—"Jolly Grass Widows," Estella Wills, singing and dancing, well liked; The Three Musketeers, singing, hit; Henry and Brandel, "His First Rehearsal," good; The Three Deltons, comedy acrobats, clever; Chas. Falk and Ed. Ede, the principals, worth price of admission alone.—EMPIRE (Geo. Chenet, mgr.).—"City Sports." The costumes are unique with elaborate settings. Dick Brown, monologist, with a line of talk that went good; Barry Thompson and Anna Carter, sketch, "My Wife's Brother Willie," won favor; Emilia Bartolita, premier dancer, with her "Musical Bell Ballet Girls," well liked; Gotham City Quartet. A minstrel first part proved lively and entertaining, while their songs are a hit; Anna Chandler imitated cleverly; The Five Salvages, whirling dancers, went good.—FAMILY (Ed. Helms, mgr.).—Moving pictures, vaudeville and ill. songs. David Kilen, clown juggler, very clever.—NOTE.—P. C. Griggs has been appointed by Manager Chenet of the Empire to act as treasurer. WALTER D. HOLCOMB.

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CUMBERLAND, MD.

WEILAND (Scott Swisher, mgr.).—O'Hara and Watson, comedy sketch, clever; Minstrel Allman, songs, pleasing; Overill's Marionettes, delighted the children; Raleigh and Harrington, comedy sketch, won applause.—SAVOY (J. H. Hayden, mgr.).—Floyd Bernard, contortionist, very clever and won applause; Laura Jones, whistler, very good; Kenney Brothers, song and dance, are two clever boys, won liberal applause.—WEILAND FAMILY (Ray Yoke, mgr.).—Rainbow, dainty dancers and singers, have a neat act which won favor; Onzo, human snake, good; Ritchies, "The New Raymond," clever.—NOTES.—H. A. Michener, assistant manager Swisher's Theatre, Morgantown, spent a few days here.—The Maryland Theatre expects to open sometime in November. W. D. POHRER.

DENVER.

ORPHEUM (A. C. Carson, mgr.).—B. A. Rolfe's "Immensaphone" kept week Sept. 23; a novelty. The bill was not up to the Orpheum's standard. The Three Remains in an iron-jaw performance opened, and suffered in that position. The act is really one of the best of its kind. Murphy and Francis (colored), singing and dancing, ordinary; Orbanay's Cockatoo Pantomime, well liked; Conn, Downey and Willard, in "Dolins of Dr. Louder," many laughs, but the act is not as strong as when Imhoff, Conn and Corinne produced it; Kelly and Violette, popular; Scott and Wilson, hearty laughs.—CRYSTAL (R. S. Gardner, mgr.).—Siney's Dogs and Cats head; The Three Carras, songs, enthusiastically received; Rivers and Rone, clever, travesty on "Tilly," well liked; Gordon and Chacon (colored), laughing bit of bill.—NOVELTY (Bert Pittman, mgr.).—Dolan and Lennherr head best bill at any house this season. "The High-toned Burglar," well acted; John and Bertha Gleason and Fred Houlliban, added attraction, hearty reception; Joe and Myra Dowling in "A Sage Brush Widow," second only to the headlines; Delmore and Darrel, character change act, hit; Mr. Delmore's change from white to black in view of the audience was well received.—NOTES.—No information in regard to the scale of prices and number of shows to be given at Sullivan & Considine's new house can be had, but rumor says two shows daily at 25 and 50 cents, in opposition to the Orpheum, with Wm. Morris as the New York agent. H. X. B.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Week 23: Four Onette Sisters, aerial, very good; Two Swickards, musical, entertaining; Jolly and Wild, in "The Music Teacher," well received; Bernard Dyllin, vocalist; Three Alverettes, comedy acrobats, pleased. JAMES.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.). Monday rehearsal 10.—A very good bill has been provided, with Mr. and Mrs. Sidney Drew, in their new farce, "Billy's Tombstones," as headline feature. It proved one of the funniest sketches presented

here this season. Ned Wayburn's "Phantastic Phantoms," first time here, very well received; Corinne, after an absence of some little time, proved an entertaining number; Cameron and Flanagan, in their clever skit, "On and Off," were a big hit; Max York's trained fox terriers were very good; Joe Deuling, in a monologue, was liked; The Kemps, with "Tales of the Wild," pleased, and Carletta, won favor.—AVENUE (Drew & Campbell, mgrs.).—"The Yankee Doodle Girls" gave a good show this week. Both burlesques went well. Jas. F. Leonard, in Irish comedy, is the leading comedian. The olio is good.—GAYETY (H. H. Hedges, mgr.).—The best show seen at this house this season is given by Harry Bryant's Extravaganza Company. It is a decided improvement on previous burlesques given here.—THEATRE ROYALE (Callie & Kunsky, mgrs.).—"The Passion Play" continues to draw big crowds.—NOTE.—"Fritz" Marks, formerly pianist at the Crystal Theatre, is now with the Theatre Royale. LEO LESTER.

EAU CLAIRE, WIS.

UNIQUE (Wm. Arnold, mgr.).—Tom and Edith Almond, big hit, especially Almond dancing on ice skates and long shoes; Earl and Welch, dancing and singing, fair; Mandkin, "The Frog Man," very good; Wightman, clay modeler, good. BONELL.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.). Monday rehearsal 10.—Musical MacLarena, good; Millar Brothers, excellent; Haviland and Thornton in "The Mighty Dollar," disappointed; Three Troubadours, fair; Stapleton and Chaney, fair juggling.—RIALTO (F. W. McConnell, mgr.). Monday rehearsal 1:30.—Monahan and Monahan; Ardelle and Lesley; Beatie Shaffer; Tricie Bennett, and Marie Rose; good bill. J. M. BEERS.

ERIE, PA.

FAMILY (W. V. Michenlaub, mgr.).—The Bragtons, held over, sketch, "The Troubles of a Vaudeville Agent," fine; Locke, Children, comedians, clever; Mildred Williams, songs and music, good; John Long, ill. songs. L. T. BERLINER.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—Louis Torcat, French comedian, hit; Juggling Delisle, good; Schneider and Ferrandini, "Modern Office Girl," very good; Willie Weston, impersonator, excellent; Jas. A. Kiergan and Company, "Taming the Beast," good; Work and Ower, English acrobatic comedians, very good; Johnson and Walton, "In the Heart of Dixie," pleased.—PLEASANT STREET (Jas. Mason, mgr.).—Elliott Sisters, singers, fair; Rose Freeman, ill. songs, good; Mae Leroy, songs and dances, very good; Mason and Doran, eccentric comedy, excellent.—SCENIC (L. M. Boas, mgr.).—Ill. songs by G. T. Bailey and moving pictures.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.).—This theatre under the new system, as a family theatre, has been a success.—CASINO (Louis Penny, mgr.).—Moving picture parlor closed on account of change of owners.—NOTES.—Al. Haynes, of Julia Raymond and Company, on the United time, and formerly a vaudeville manager in Fall River, has taken up his permanent residence in Lynn, Mass.—The A. S. Shepard Company of New York has engaged the Academy of Music for the season for use with a picture and ill. song show. E. F. RAFFERTY.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Chas. E. Evans and Company in "It's Up to You, William," were a continuous laugh; Carroll Johnson and Company, in "Louisiana," showed some fine scenic equipment and excellent dancing; The La Vine-Cimaron Trio, good tumbling and contortion work; Melville and Hughes made good in a rapid fire talking act; Madge Fox is the same breezy singer and talked as of old; Norton and Russell, novel quick-change act; Lambert pleased in artistic reproductions of famous old music masters.—SCENIC (H. C. Young, mgr.).—Lillian Lewis, a clever contortionist; Kenneth and Flynn, "A Red Hot Letter," very funny; Gilbert and Gear, Hebrew impersonators, fair; Jess Travers in ill.

songs.—CRYSTAL and NICKEL.—Moving picture houses are drawing big audiences and showing up-to-date pictures.

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Knoblauch & Harry Hersker, props.).—Joe and Geo. Rorke, bag punchers, very good; Russell and Davis, comedy, "The Substitute," good; Adams and White, musical, interesting; Miller and Russell, "The Lunatic and the Maid," good; Fritz Harston, comic cartoonist, fine; D. J. Davies, ill. songs, continued success. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.). Monday rehearsal 10.—The bill this week is headed by James Thornton. Others are: Edward Keough and Company; Abram and John; Marcena, Navarro and Marcena, equilibrist; Milt Wood, dancer; The Five Majors; Maddox and Melvin, and Asra, trick billiardist. JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—This house offered the strongest bill that has so far been booked this season. It was really a fight for headline honors with Bert Leslie, Tom Nawn and Ben Welch, all on the same program. Bert Leslie and Company, which includes Mae Sallor, kept the audiences in an uproar. Tom Nawn and Company appeared in the old sketch, "Pat and the Genii," which was as well liked as ever. Ben Welch repeated his big success of last season in his Hebrew and Italian character studies. Edward Lavine, a really funny juggler; Al. Carlton, monologist; pretty Elsie Faye and her dancing assistants; the Piccolo Midgeta, and Pankleb, the "mud-man," who gives interesting demonstrations in clay modeling.—EMPIRE

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TIME ALL FILLED

(Harry Drury, res. mgr.).—"The Oriental Cozy Corner Girls" for the first half of this week. Business was big at the opening but the show had little in it to attract attention. Williams' Ideals, with "The Girl in Scarlet," as a special drawing card, packed the house at every performance during the latter half of last week.—GAYETY (Edward Shayne, mgr.).—"The Blue Ribbon Girls" began the week to audiences of good proportions. L. W.

JOHNSTOWN, PA.

PARK (H. W. Scherer, mgr.).—Grace Hazard, "Five Feet of Comic Opera," made a great hit; Ah Ling Soo, Chinese conjurer, very good; Jas. A. Dunn, monologue, pleased; Pongo and Leo, comedy acrobats, well received; The Mendelssohn Trio of the Pittsburgh Orchestra, in classical selections, a fine and unusual act in a vaudeville house.

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KALAMAZOO, MICH.

BIJOU THEATRE (Frank Boyce, mgr.).—Week
Sept. 23: Crea, ordinary illusion; Daily Wells,
caricaturist, fair; The Nasta, singers and dancers,
good for young people; Wells Bros., singers and
musicians, clever. D. CLEENEMERRK.

KANSAS CITY, MO.

SHUBERT (Walter Sanford, mgr.).—Joe Max-
well and Company, headliner, pleases greatly;
Stuart Barnes, monologue, good; Zaretzky Troupe,
dancers, fair; Klein, Ott Brothers and Nicholson,
musical, very good; Collins and Hart, comedy
acrobats, good; The Lavalls, equilibrist, please;
Quigley Brothers, comedy, hit; Leo Carrillo, imi-
tations, hit.—ORPHEUM (Martin Beck, gen.
mgr.).—Good bill, including May Irwin, tremen-
dous hit; La Scala Sextet, musical, hit; Willard
Slins and Company, amusing; The Kinsons, musi-
cians, interesting and novel; Muller, Chunn and
Muller, hoop rollers, good; Ball and Zell, com-
edy acrobats, good; Potter and Harris, gymnasts,
please; The Grazers, in a skit, please.—CEN-
TURY (Jos. R. Donegan, mgr.).—"New Century
Girls," good show and business.—MAJESTIC
(Clut Wilson, mgr.).—Rice and Barton's Com-
pany, good business. FAIRPLAY.

KEOKUK, IA.

LA SALLE (D. E. Reeves, prop.).—Callan and
Smith, fine; Harry Beaumont, good; Richards and
Grover, fine; Ethelyn Hill, ill. songs, pleased.
R. R. H.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Evenly bal-
anced and pleasing bill. The Noles, refined Ger-
many comedy sketch, pleased; Jim and Jenny
Joe, aerial act, very clever and well received;
Herbert Cyril, "The London Johnnie," went well;
Montgomery and Moore, introducing a little of
everything, made hit; Linton and Lawrence, in
the comedy "Retrospection," took well; Henry
Clive and Mal Walker, a few tricks and
a good line of talk, went splendidly;
Edward S. Davis and Company, "The Un-
masking," the hit of the bill.—LYCEUM
(Wm. J. Gallagher, mgr.).—Crowded houses con-
tinue to greet Mr. Gallagher. He in return has
given good burlesque shows. This week's bill is
headed by Nellie Hartford's Burlesques, com-
prising twelve pretty girls. Olio: Blanch Lor-
ing, ill. songs, took well; Annie Walsh, clever
soubrette; The Durants, singers, dancers and
roller skaters, made hit; close with a funny
sketch of the entire company entitled "Home
Sweet Home," extremely funny.
JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martyn, mgr.).—Strong bill
headed by Shrode and Mulvey, in comedy sketch.
"Billy and the Actress," a credit to any bill; The

Misses Cooke and Clinton, sharsheeting, remark-
able; Jno. and Mae Burke, comedy sketch, never
fail to please; McKay and Cantwell, entertaining.
—PEOPLE'S (M. Cunningham, mgr.).—Opened
this week with strong bill, after having been
remodeled and decorated. The price of admis-
sion has been raised to meet competition.
J. E. FAULKNER.

LIMA, O.

ORPHIUM (Will G. Williams, mgr.).—The
Valadous, jugglers, on light and slack wire, good;
Williams and Healy, singing and dancing, hit;
Russell Grose, handcuff breaker, pleased; The
Brobet Trio, singing and dancing, took well; The
Three Barneys, comedy sketch, fair; Magdaline
Keller, ill. songs, good. L. F. WAKEFIELD.

LITTLE ROCK, ARK.

MAJESTIC (Sam'l S. Harris, mgr.).—Opened
here to-night to "standing room only." The bill
was a good one. Rockway and Conway in a clever
slugging and dancing act; Clarence Siegel, fine
banjoist and mandolinist; Roberts, Hayes and
Roberts, "The Cowboy, the Swell and the Lady,"
a hit; Gardner and Revere, "The Bell Boy and
the Soubrette," laughing success; Herbert and
Willings, good blackface sketch, and the Griff
Brothers, acrobatic, fine.—NOTE.—Barnum &
Balley show here Oct. 14 and the town is well
covered. JIM.

LONDON, CANADA.

BENNETT'S (J. D. Elmo, res. mgr.).—Oct. 1:
Mr. and Mrs. Perkins Fisher, warmly welcomed
and repeated former success; Sears, illusionist,
good act, much improved; Panzer Trio, gymnasts,
very good; Mr. and Mrs. Allison, "Minnie from
Minnesota," good laugh producer; Musical Craigs,
well liked; Jules Garrison and Helen Conklin, "An
Ancient Roman," made best of poor vehicle; Kath-
erine Nelson, songs, fair. M. G. HUESTON.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—E. F.
Hawley and Company in "The Bandit," with Fran-
ces Haight and Wm. Miles, received four curtain
calls. "The Six American Dancers," Estelle and
Adelaide Lornburg and Pearl Panforth, and Messrs.
O'Connor, Pucell and Orbin, a big hit. Paulton
and Dooley, called "The Tramp and the Cowboy,"
very good; Clara Ballerini, aerial artiste, a won-
der; Roberta Keene, singing, very good; Dora
Pelittis, impersonator, scored favor; Van Broth-
ers, musical, very good.—BOSTON VARIETY
(Tibbitts & Lyons, mgrs.).—Marion Blake's Bur-
lesques, with a big olio; Jumper and Hayes,
Henny Nyers, Kit Carson, Barney Gallagher and
the Healy Brothers. Nellie Buckley's burlesque
made a decided hit last week.
JOHN J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Kates, mgr.).—The act
of Paul Conchas, heavy weight juggler, was the
biggest "thriller" seen in Lynn for many moons;
Friend and Downing, comedians, had it all their
own way; Frank Coombs and Muriel Stone, ex-
cellent; Mr. and Mrs. Robyns have a good, al-
though rather long, act; Mr. and Mrs. Fred
Lucas, good, and Belle Veda, opened the show.
—NOTE.—The Theatre Dreamland Company is
constructing a new house, which will be opened
to the public about Christmas. Vaudeville will
hold the boards. At present vaudeville has Lynn
interested and two houses should pay. Messrs.
Lodd and Downing are at the head of the project.
DAVE CHASE.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Re-
hearsal 10).—Week 23: Palmer and Dockman,
"The Girl with the Chair," away from the ordi-
nary; O'Connell and Golden, fair; Verona, char-
acter artist, clever, hampered by a severe cold.
Irene White, ill. songs.—GRAND (Sam Pick-
ering, mgr. Rehearsal 10).—Wharton and Leroy,
singing and talk, hit; Fortuna and Stokes, clever
gymnasts; The Musical Wols, good; Marvellous
McClure, excellent; Jake Montross, ill. songs,
pleasing. L. O. WETZEL.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—
House opened Sept. 30 with a fine array of talent
composed of the following acts: Crescent Trio,
"A Wayward Son"; Ferris and Marks, dancers;
Adolph Adams, impersonator; Bates and Ernest,
Dutch comedians; Barnes and Lee, farceurs.
SCENIC (John Francis, mgr.).—Moving pictures
and illustrated songs.—NOTE.—This makes the
sixth season for Manager Stifter of the Lyceum
Family Theatre. CHAS. E. LACKY.

MUNCIE, IND.

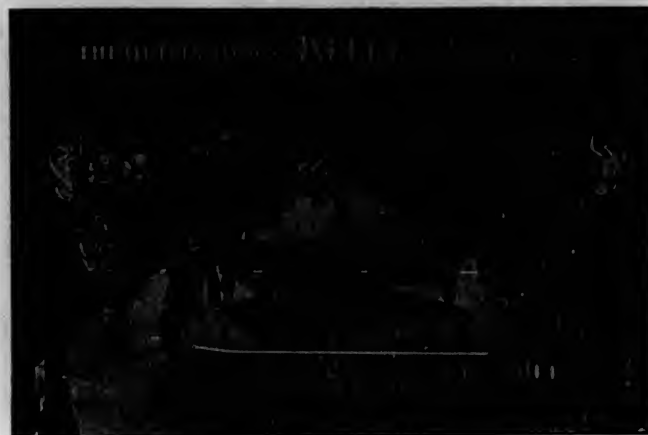
MAJESTIC (Will Ormsby, mgr.).—Arthur
Browning, monologist and dancer, good; LePage
Sisters, singing and talking change artists,
pleased; Rinaldo, violinist, made good hit; Ralph
Montrose, songs, good; The Four Hills, comedy
acrobats, good; Le Grand Heaton, trapeze, good
applause; Hartman, Hestreet and Company, com-
edy sketch, fine; Lillian Hart, character singing,
pleased; Coyne and Tiffin, acrobats, took well.
—STAR (Ray Andrews, mgr.).—Stith and Stith,
spinners, good; Frank Gray, ill. songs, good;
Walker and Burel, comedy musical act, pleased;
Genevieve Rutherford, singer and dancer, received
good applause; Jennings and Rentfrew, comedy
singers, made hit; The Manolo Family, acrobats,
good. GEORGE FIFE.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday re-
hearsal 9).—Kartella, slack wire, very well;
Francis Knight, songs, pleasing appearance and
good voice; Watson, Hutchings and Edwards, in
"The Vaudeville Exchange," good; Leon Rogee,
musical mimic, new and novel turn; Lamont's
Animals, cleverly trained; Harry Vokes and Mar-

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garet Daly Vokes, with Maud Dunn, laughable skit, and all dance well; Valerie Bergere and Company, in "A Bowery Camille," full of humor and pathos; Thos. Q. Seabrooke created a number of laughs; Bobker's Troupe of acrobats, wonders. Houses good and bill to please.—SILBERT (C. A. Williams, mgr. Monday rehearsal 10).—Josephine Sabel's actions speak louder than her songs, but nevertheless she caught on at once and was a favorite; Joe Flynn, all right; Harry Tate's "Fishing," droll as ever; Barnold's Dog and Monkey Theatricals, clever; The Peking Zouaves, well drilled; John Le Claire juggled some and pleased; Brown and Navarro, comedy acrobats, laugh makers. Houses are improving with the cool weather and as the parks have closed and the fair over, it will benefit all inside amusements. Show went very well.—WALDMANN'S (Lee

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Ottelengn, mgr.).—"Night Owls" are roosting here this week and give a good show to good houses. Headed by Chas. Robinson. He is a clever monologist, and Edith Melrose, Mildred Flora, International Musical Trio, Lawrence Edwards and Company, Peyser and McDonald and a large beauty chorus in the two burlettas all went great.
JOE O'BRYAN.

NEW HAVEN, CONN.

POLL'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—The Relif Brothers are the hit of the bill this week. Their topical songs are new and the dancing exceptional. "A Night Out," by Edwin Stevens, assisted by Tina Marshall, is one of the best skits here in some

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time. The old story is furnished up in an original way and sustained interest until the curtain. Brown, Harris and Brown won deserved encores. Harry Brown was particularly amusing. Frank Bryan's particular girl offering, well liked. Bertha Waltinger, a New Haven girl, known here from her connection with leading light opera companies, was accorded a hearty reception. The unique acrobatic number "The Awakening of Toys," by DeWitt, Burns and Torrance, was very good. Sperry and Ray, in "The Trials of Billy Butts," opened.
E. J. TODD.

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work of the Bedouin Arabs is fine. Maude Hall Mary scored with "The Magpie and the Jay." At the Grand Opera House, Nance O'Neill is the headliner in a sketch, and her work will ever linger as one of the best things vaudeville has seen. She is supported by McKee Rankin and three others. Lucille Mulhall and her Wild West were a little late in arriving on Monday. The act was enthusiastically received. "The Gambler Girl" is something new. In each of the clever scenes, a "boy" (Marie Lesca Brockman) sings most pleasingly. She has a very good voice. Irene Franklin and Burt Green play a sketch which pleases greatly. Miss Franklin sings several character songs and Mr. Green is a very clever pianist. Adolph Zink has an amusing act, and Milten and Correll have a funny specialty. The Three Leightons have many good laughs for the people. Gilmour and Latour, in a good talking act, got applause. Warren and Blanchard are good. Max Duffek, contortionist, was well received. Yoder Brothers and the Tremont Quartet please, also Kilty Morris, who sang several songs quite well. P. H.

PORTLAND, ORE.

GRAND (James H. Erickson, mgr.).—Week Sept. 23: Zemloch, European "Wonderworker." Headliner, succeeded in mystifying; Hayes and Wynne, songs and dances, very clever; Miss Wynne's dancing is the best ever seen here; The Dolts, barrel jumpers, scored a hit; Sisters Batchelor, musicians, clever; Joe Thompson, Ill. song, as usual well received; Charles H. Boyle, Lillie and Harry George, in songs, dances and impersonations, closed the show, responding to several encores. Show good and played to crowded houses. —PANTAGES (John A. Johnson, mgr.). —La Salle Trio, European acrobats, featured; Larbins and Burns, eccentrics, exceptionally clever; Cox Family, quartet, sing and dance well; Joseph Allen, impersonating Ezra Kendall, well received; Mr. and Mrs. Larry Shaw, "the dancing couple," good; Jean Wilson, Ill. songs. Show and business good. —FRITZ'S (Fred Fritz, prop.). —Lottie Goldiman, Vernon Sisters, Beulah Lane, Jones and Raivelle, Dan Hart, Nixon and Roe, Trixela, The Norwoods, Wanda, Emilie Wheeler, The Lewistles and stock in "Are You a Buffalo?" Show good and playing to capacity. —THE OAKS (D. C. Freeman, mgr.). —Chaffarelli and his band; business quiet on account of rain and cool weather. W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lavenbery, mgr.).—The bill this week is only fair. Burr McIntosh, Ill. lecturer, heads the bill and pleased some; Harry La Rose Company, good act; McMahon's Minstrel Maids, although seen here before, scored big; Wm. H. Dillon, the real hit from the start; Kelsey and Gulse have a lively sketch; others on the bill are The Abbotts, fair; Mettette Troupe, big hit; Chas. F. Semon, good; Neesen, Hunter and Neesen, and Olga Lorraine. —WESTMINSTER (Harry Parker, mgr.).—The Bon Tons crowded the house. Ransen and Clare present an interesting sketch; Girl in Red Mask, dancing act. (Dressome). —IMPERIAL (Leon Currian, mgr.).—"The Avenue Girls" and "Tom, Dick and Harry" here, present a show having little good comedy. S. M. SAMUELS.

SAN ANTONIO, TEX.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Three Highlanders, one continued laugh; Eugene Emmett, German comedian, big hit; Cull and Johnson, singers and dancers, all to the good; Dow Daggett, Ill. songs, popular. CAL. COHEN.

SALT LAKE CITY, UTAH.

ORPHEUM.—Very good bill week Sept. 23. The bill contained Dixon and Fields, appreciated; Bandy and Wilson, singing and dancing, popular; Emil Subers, blackface; good, but used too many old gags; Phil and Nettie Peters, good comedy; Mlle. Martha, properly styles herself "Queen of the Trapez"; Ferrers and dog as headliner, novel act. —LYRIC (Skullman & Cowdine, mgrs.; Bert C. Domeluan, local mgr.).—Good show with The Tanakas, top spinning and magic, headliner; Dan Roby, "the man who makes the trombone noise," clever; Reeves and Kinney, dancers, success, but actors, fizzle; Burns, Moreland and Company, a skit, good; Beatrice Moreland and Stanley Jones, well received; Ill. songs and moving pictures, popular as ever. Business fair to good. —Benton, Red Theatrum, Electric Theatre, Family Theatre and Model Theatre are all doing well with moving picture shows. The Gem Theatre started business 30 with moving pictures and Ill. songs. —NOTE.—Harry Layton has retired from the management of the Model Theatre. JAY E. JOHNSON.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr. Monday rehearsal 10).—The Levolos, stark wire act, were headliners latter part of last week; Four Dancin' Harbisons, very clever; Dave Clifford, Hebrew monologue, fair. Half week Sept. 30: The Martineez have a novel musical act that is a winner; Billy Moore, blackface sketch, fair; Leighs, billing themselves as "The Musical Maid and the Trump Juggler," fair; The Only Davy, Ill. songs, scored. —THEATRIUM (Charley Reark, mgr.).—"The Dieppe Automobile Race" is attracting big crowds. —ROYAL (Gillard

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THIS WEEK AT HAMMERSTEIN'S

Bros., mgrs.).—"A Fight for Love" is the attraction. Miss Georgia Ingalls is now singing the ill. songs. DOC.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Cole and Clemens in "My Uncle's Visit," good; Tanna, juggler, very good; Eckel and Dupree, German comedy, pleasing; Hamilton and Howlett, musical, very good; Minnie Middleton's "Military Girls," quartet, songs, good and made a nice appearance. MILLER.

ST. JOHN, N. D.

OPERA HOUSE (H. J. Anderson, mgr.).—Week Sept. 26: La Barre Brothers, minstrels, have a good clean show and draw crowded house. NICKEL (Walter Golding, mgr.).—Moving pictures and ill. songs. Capacity business. HAPPY HALF HOUR (A. Munde, mgr.).—Moving pictures and ill. songs, drawing big crowds. CEDAR (F. D. Stanton, mgr.).—Moving pictures and ill. songs; good crowds. BIOGRAPH (Edward Auger, mgr.).—Moving pictures, doing good business. WEST END NICKEL (J. E. Walters, mgr.).—Moving pictures and ill. songs; good business. NOTE.—This theatre suffered loss by a fire starting in the operator's room and destroying about \$100 worth of films. GORDON.

ST. LOUIS.

COLUMBIA, Middleton & Tate, mgrs.).—There is an evenly balanced and good bill this week. Julius Steger and Company are headlined in "The Fifth Commandment"; Ethel Levy was awarded large volume of applause, she sang three songs nicely; Frank and Jen Latona followed with more songs; The Two Loretos, in grotesque humor; Quaker City Quartet, scored a real hit; Miss Alba is a trained athlete and a juggler; Stinson and Therton were a laughing feature in "A Bunch of Nonsense"; James Cullen made himself popular singing a batch of new parodies. GARRICK (Don S. Fishell, mgr.).—There are three favorites here this week. Hardeen, who is headlined, repeated his recent success; Lew Sully, with his well-known yarns, his craft as a jester is subtle, his style amusing; Venie Daly, one of the most artistic dancers ever seen here, makes her first appearance here; James Harrigan has a commendable juggling act; The Country Choir, fine vocalists; The Glensertles are daring family of acrobats; The Lambkins, European acrobats; Hawthorne and Bart, conversational artists, ordinary. STANDARD (L. Reichenbach, mgr.).—Features are lacking in "The Lady Birds." There is really only one song hit during the performance. George Cunningham, it is remarkable to remember her quiver and amateurish mode of acting with "The Lid Lifters" last season, and to see her this

season fast rounding into a graceful and versatile comedienne. If there is a plot to the pieces it is evidently lost in the chaos of dragging comedy, untuneful songs and a mass of uninteresting slap-stick performance. There is no olio, but the pretty costumes were about all that was appreciated. GAYETY (O. T. Crawford, mgr.).—Although named "The Lid Lifters" this city did not lift the lid to welcome their arrival here Sunday. It is advertised as "A Warm Wave from Paris." "The Devil Dodge" and "A Night in Paris." The olio is the best feature of the show. Collins and LaBelle have a neat dancing act; Johnnie Jess makes a first-class comedian of the knockabout class; Kelly and Bartlett; Boyce and Black, singers; The Eight Moulin Rouge Girls are not as graceful as one would think, their act all but fell flat Sunday afternoon; La Belle Zuleika, Oriental dancer, and Mlle Pegere, French dancer. The dialogue and business contain good deal of smut. ED J. CAIN.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.).—"The Stunning Grenadiers," splendid; Violet Black, good; World and Kingston, entertaining; Bessie Valdare Troupe, clever; The Arlington Four, very good; Helen Adair, fair; Rose and Jeanette, good. B. T. ROBERTSON.

SPOKANE, WASH.

WASHINGTON.—Week of Sept. 23: Hasaman Trio, acrobats, good; Faust Brothers, pantomime, pleasing; Nick Conway, Irish comedian, very good; May Yohe, songs, pleasing; Ill Tom Ward, generous applause; Pete Dunsworth, ill. songs. NOTES.—Owing to the Interstate Fair record crowds at Washington.—The remodeling of the building for Pantages' is progressing rapidly. The opening is 7. J. J. HUGHES.

SPRINGFIELD, ILL.

ORPHEUM (Meyers & Watts, mgrs.).—26-28, Cliff Dean and Company, comedy sketch, great; Mulinsy and Bannon, song and dance, fair; Elma Mason, ill. songs, fair; Norman, "The Frog Man," good; Billy McDermott, eccentric comedian, very good. 30-Oct. 2: Elma Mason, ill. songs, good; Lombard Brothers, song and dance, ordinary; Mlle. Carrie, musical, good; Eddie Leslie, comedian, fair; Ceasar the Great and Company, excellent. OLYMPIC (C. J. McCann, mgr.).—Week Sept. 30: Vida and Hawley, character studies, the features; Emmett & McNeill, Geo. B. Gardner, Marie Lamarr, May Wilson, Lara Brown, Vivian, the Olympic Stock Company, and moving pictures complete the bill. EMPIRE.—Week Sept. 30: All holdovers. STREET CARNIVAL (week of Sept. 30, given by the Business Men's Association).—The Two Renaldas, unicycle

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Pauline COOKE and CLINTON May

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"One of the features which most pleased the audience of Monday afternoon and evening was the rifle shooting of Pauline Cooke and May Clinton. They are a pair of young and exceptionally attractive young women who do their work as though they enjoyed it."

performers, good; Walter Lowe, ski jumper, who is having all kind of accidents; The Dockendorf Troupe of Russian Dancers, excellent; The Bottomley Troupe of Aerialists, great, a perfect performance; Alvaro, high wire walker, great; Cameron, slide for life hanging by teeth, great. —NOTES.—Monday evening Alvaro's clothing caught in the lighting wires as he was shooting down the slide. He managed to tear himself free and suffered no injury. —One of the Bottomley Troupe was injured in practice and the act was given by only three. C. F. NORRED.

TORONTO, ONT.
SHEA'S (J. Shea, mgr. Monday rehearsal 10). —Good all-round bill. The big operatic skit, "The Song Birds," received an ovation; Belle Blanche, dainty mimic; Cooper and Robinson, funny; Fred Bond, Fremont, Benton and Company were a feature and pleased; Geiger and Walters have novel musical turn; old favorites are Clayton Kennedy and Mattie Rooney; Urbani and Son, great acrobatics; —STAR (F. W. Stahl, mgr.). —"Washington Society Girls," plenty of novelty. The opening and closing burlettas are full of life and ginger. The olio is composed of clever vaudeville turns. This popular resort enjoyed big business all week. Rube Bernstein is the clever and hustling advertising agent of the house. HARTLEY.

lesque proved very pleasing. Introducing Frank Graham, Tom Nolan and Jack Crawford as the leading fun makers. The female portion of the burlesque is led by Lillian Washburn, a charming soubrette, who renders several new musical numbers, assisted by a good chorus. The olio consists of Deeley and Austin, who dance well; Moran and Urser, sensational jugglers, clever; Frank Graham and Edith Randall, "Across the Bridge," good; Crawford and Manning, grotesque comedians, amusing; Fougere, a sensation. —NEW LYCEUM (Eugene Kernan, mgr.). —"The Tiger Lilies," a good burlesque company headed by Geo. P. Murphy, the German comedian, who is very funny. He is supported by John Hart, Harry Ellsworth, Jack Irvin, who help to make the burlesque a success. Musical numbers are rendered by Josette Webb, Lillian Ellsworth, Carrie Ezler and a chorus of dashing girls who sing well and are beautifully costumed. The vaudeville portion opened with John Marlon and Grace Lillian, good singers; Carrie Ezler and Josette Webb, singing and talking act, pleased; Mr. and Mrs. Harry Ellsworth, on skit, made good impression; Jack Irvin, in songs and stories, well liked; Mlle. Lorraine (New Acts) made a decided hit. —NOTES.—Harry Clark, son of Manager Clark of the Gayety, will assume the position of treasurer at that house, replacing Jos. Lesser, who recently resigned. George Loyall, assistant treasurer, is acting as treasurer. —Lawrence Water made a flying trip to Washington last Saturday night to visit Manager Clark of the Gayety, and left on the midnight train for New York. —Will Drew, of the Campbell-Drew Amusement Company, is spending the week in Washington to look over his new importation, Mlle. Lorraine. She leaves the show in Baltimore to play the vaudeville time under the management of Will Drew. —Margaret Bowers, leading woman with "Broadway After Dark," died suddenly last Thursday morning at the Regent Hotel in this city. The company is having off here this week. BILLY BOWMAN.

WATERBURY, CONN.
JACQUES (J. F. Clancy, mgr.). —Waterbury Brothers and Tenny, a pleasing musical act; Valadon, in an illusion, entertains; Murray Sisters, with parodies, make good; Welch, Francis and Company, have a skit that will stand a little toning down; The Kemps, singers and dancers, fair; Albertus and Altus, comedy jugglers, have a good act; Sterling and Revelle, bar artists, complete the bill. GIRARD.

WORCESTER, MASS.
Poll's still has the best of the vaudeville opposition and is doing big business. —POLIT'S (J. C. Criddle, mgr.). —Keeley Brothers, clever bag punchers; John T. Kelly, "A Game of Con," very good; The Colonial Four, takes well; Almont and Dumont, musical, well liked; "Side Show," with Eddie Mack, bit of the bill; Quinn and Mitchell, "The Land Agent," went well; Riano Four, "In Africa," very good. —FRANKLIN SQUARE (J. F. Burke, mgr.). —Frosch, very good; Finlay and Burke, took well; Collins and Brown, always good; Charles H. Sweet, musical, good; May Belmont went well; W. C. Field, good; Ida Fuller; Miss Fuller can be classed by herself. —NOTES.—William Morris called at the Franklin Square Theatre Tuesday. —Ida Fuller, the fire dancer, celebrated a birthday anniversary while in Worcester and the employees presented her with a large bunch of flowers.

YOUNGSTOWN, O.
The minstrel shows are coming in bunches. Lew Dockstader packed the Park Theatre Sept. 28. Vogel's Minstrels 3, and A. G. Field's 10. As there is no high class vaudeville here, minstrels do big. The Temple, "family," has Charlie Tompkins, vocalist; Edwards and Baghman, comedy sketch, and McFarland, character artist, besides pictures. Several of the motion picture theatres have added small vaudeville numbers. C. A. LEEDY.

SYRACUSE, N. Y.
GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30). —A good bill was offered this week. Shields and Roberts, pleased; Hibbert and Warren, good; Capt. George Auger and Company, in "Jack the Giant Killer," well received; Raymond and Caverly, pleased; Felix and Barry, the male member very good; Welch, Mealey and Montrose, good; Julian Eltinge, decided hit; Eight Bedouin Arabs, best ever seen here. SAM FREEMAN.

TERRE HAUTE, IND.
LYRIC (Jack Hoefler, gen. mgr.). —Thos. Keogh and Company, comedy sketch, "The Ward Heeler"; The Three Poieters, novelty gymnasts; The Vagges, marvelous bag punchers; Miss Margaret McBride, character songs; G. Herbert Mitchell, phenomenal baritone and monologist. —VARIETIES (Jack Hoefler, gen. mgr.). —Bellong Brothers, cycle experts, big novelty act; Budd and Wayne, comedy sketch; Fred Soman, singer and mimic; Margaret McBride, character songs; Brown and Brown, "Indian College Boys." —COLISEUM (J. H. Barnes, mgr.). —Good business, 20-1. "High Jinks," 6-8, "Champagne Girls." —Nickledom, Electric Theatre, Dreamland and Penny Arcade doing excellent business. ROSS GARNER.

TROY, N. Y.
PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10). —Jesse L. Lasky's Military Octet and The Girl with the Baton won approval; Prof. Fred Macarte, monkeys, good animal act; George T. Watson and Florence Little, "A Matrimonial Bargain," very good; Nan Engleton and Company, "How the Widow Won," pleased; Arthur White, humorist, good; Elsie Harvie and boys, dancing, good; Chevalo and Capretto, "The Wizards in White," good. —LYCEUM (R. H. Kellers, mgr.). —The Dreamlands is the attraction for the first days, the company appearing to standing room only. Last half, The Strolling Players. —NOVELTY (W. C. Fleuning, mgr.). —Moving pictures and ill. songs. —WONDERLAND (Alonso A. Hall, mgr.). —Moving pictures and ill. songs. J. J. C.

WASHINGTON, D. C.
GAYETY (W. S. Clark, mgr.). —The Casino Girls are the drawing card this week, with Eugenie Fougere as an added feature. The opening bur-

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3	THE GIRL WHO	THREW ME DOWN	STORY OF THE SONG This Popular Waltz Song was written by HAPGOOD BURT and AL. GUMBLE, who wrote "Somebody's Waiting for You," the waltz song that swept the country.
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4	IN THE LAND OF THE	BUFFALO	STORY OF THE SONG This Cowboy Song was written by WILLIAMS and VAN ALSTYNE, who wrote the big hits, "Navajo," "Cheyenne" and "San Antonio," and you can well imagine how good this song is.
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5	I COULDN'T MAKE A HIT WITH	MOLLY	STORY OF THE SONG This Catchy, Novelty Song was written by KENDIS and PALEY, and they wrote "Won't You Fondle Me?" and others of this same type, so you can depend upon this for a sure hit.
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6	AIN'T YOU GLAD YOU'VE	Found Me?	STORY OF THE SONG This Conversational Song was written by WILLIAMS and VAN ALSTYNE, who wrote "Why Don't You Try?" Need we say any more?
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7	Much Obligated To You			STORY OF THE SONG This Coon Song was written by HAPGOOD BURT, the boy who wrote "I'd Rather Two-Step Than Waltz, Bill," the biggest hit on the song market to-day.
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Direction.

LUZERN, den 7. Juli 1903.

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R. CLAREMONT.
Directeur.

**THEATRE VARIETE, "SCALA,"
Wagenstraat.**

DEN HAAG.

DEN HAAG, den 20. Maart, 1904.

Ich erkläre sehr gerne, dass die Nummer von Mr. Celest, Drahtseil Künstler, welche bei mir engagiert war, ist eine sehr gute Nummer und auch vieles Succes gehabt hat, sodass ich diese Nummer an alle Herren Directoren ruhig empfehlen kann.

Der Director,
H. E. BOEKHOLT.

**LE POLE NORD
Bruxelles.**

le 7 Avril, 1904.

Monsieur Celest a donné quelques représentations au Palais d'Eté. Son numéro, qui ne manque pas d'Originalité a été fort apprécié par le public Bruxellois.

Pr la Société Anon., "Le Pole Nord,"
L. MALPERTUIS.

**MOULIN-ROUGE
Paris.**

le 12 Juin, 1904.

Je soussigné déclare que Monsieur Celest a passé un mois au Moulin Rouge et y a obtenu un grand succès.

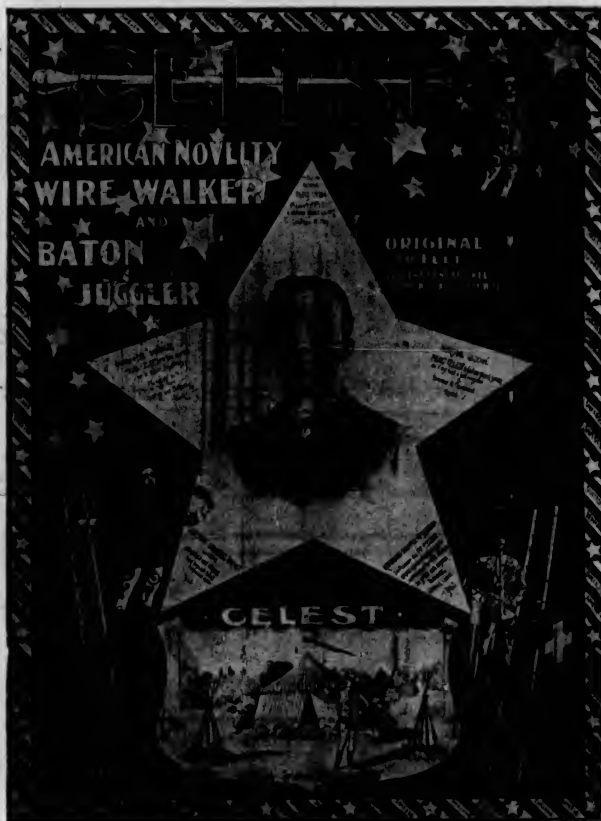
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Pr la Société Anon. du Pole Nord
(Scala-Anvers)
Art. PHILIPPART.

**REMBRANDT-THEATER
Amsterdam.**

December, 1903.

Die Nummer des Mr. Celest ist nicht nur was Kunstfertigkeit anbelangt auf der Höhe, sondern sie gefällt auch unserem Publikum ausserordentlich gut durch die exakte und elegante Manier, mit welcher sie vorgeführt wird.

Ich wünsche Herrn Celest meinen Herren Collegen hiermit warm zu empfehlen.

L. L. LEVIN,
Director des Rembrandt Theater-Amsterdam.

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Actien Gesellschaft.**

Auf Wunsch des Mr. Celest bestätigen wir demselben gerne, dass diese Drahtseil-Produktionen eine sehr hübsche und elegante Neuheit auf diesem Gebiete sind, auch dessen Erfolg in unserem Hause ein äusserst zufriedenstellender ist.

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LEIPZIGER KRYSTALL-PALAST,
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"VARIETY'S" Boston Notes—Dillon made a decided hit.

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"NEWS DEMOCRAT"—"William Dillon, the man of a thousand songs, has a good voice and knows how to use it. He also has a repertoire of songs, mostly parodies, which made a big hit with the audience that kept him singing until he could no longer appear in response to imperative encores."

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Will shortly visit America under Mr. Percy G. Williams' management
"Hymack n'a débuté que depuis deux jours à l'Apollo et le voilà déjà célèbre sur le Boulevard
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PERKINS, Bell Boy, Gus Hill's "Around the Clock" Co. SECOND SEASON, Gus Hill's "Around the Clock" Co. America's Original "That Bad Boy" (Late of Fred Karno's), "Night in an English Musical Hall."

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Special Scenery and Effects.

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THAT MUSICAL ACT

MADELL AND CORBLEY

There with the Goods constantly proving,
Not a dull moment, always a-moving,
With laughter and fun continually brewing,
That's the kind of an Act we're doing.

ALF T. WILTON, Director.

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Management of KLAU & ERLANGER.

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Orpheum Road Show
Week Oct. 7
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**OLLIE YOUNG AND 3 BROTHERS**

America's Leading Hoop Rollers

Thirty Weeks for K. & E., then London for Ten Weeks

FRED KARNO'S Comedians

Original London Comedy Company.

Manager, ALF. REEVES.

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"Aint I Right, Boys?"

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Keith Circuit.

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Special Scenery.

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COLORED SINGERS AND DANCERS SUPREME

Next Week, October 7th, Keith's Union Square Theatre

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KEITH & PROCTOR'S,
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"The Bradfords, colored singers and dancers,
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 "THE NEW IMMENSAPHONE," the largest musical instrument ever built. Oct. 7-13—Orpheum Theatre, St. Paul, Minn.
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Will shortly produce a Comic Musical Act for a tour of Europe, to be followed by the largest Spectacular and Scenic Musical Act ever produced, containing fifteen skilled musicians.

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THE DANCING KIDS

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IN THEIR ORIGINAL DUTCH SCENE

Reba and Inez Kaufman

Introducing Singing, Pantomime, Toe and Dance de la Holland. Watch the Boy in His First Smoke.

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Refined Singing and Dancing

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50 — PERFORMING PETS — 50

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 Week Oct. 7, Shea's, Toronto, Can.

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Thiese's "STROLLING PLAYERS"

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Have more open time than some artists have work.

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BELLE MAY CONNOLLY SISTERS. DOLLY
 Week Oct. 7, Keeney's, New Britain. Oct. 24, K.-P., 23rd St., N. Y.

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LUDICROUS COMEDY, SKILLFUL ACROBATICS, NOVEL DANCING.

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McFarland AND Murray

In preparation, an ENTIRELY NEW IDEA in comedy in "ONE."

En Route "CHAMPAGNE GIRLS" COMPANY.

A SENSATIONAL HIT AT THE NEW YORK THEATRE

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"The Discovery of Nothing"

Direction JENIE JACOBS, 1402 Broadway.

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Assisted by Coyle, Beatrice and Dyer
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NOVEL SCENIC PRODUCTION Booking for Next Season
ORIGINAL MUSICAL SKETCH COMPANY OF SIX
WRITTEN and will be PRODUCED by
WILFRED CLARKE, Lambs' Club, New York

WATCH MY ROUTE



WATCH MY ROUTE

5-GREGORYS-5
WORLD'S GREATEST HOOP ROLLERS

One of the most successful novelties in Europe. Playing all the first-class houses.
Big Success—Thank You. Booked Solid—Thank You.
To those who wish me well—Thank You. But my enemies, watch out—Thank You.

GOING SOME—WHO!

GOFORTH AND DOYLE

OCT. 7, ORPHEUM, ATLANTA, GA. ("All Right")

BOB AND TIP

ALWAYS A HIT.

I thank the ELINORE SISTERS for the beautiful collar for my dog Tip, King of all performing dogs.

WINNER OF BLUE RIBBON, WEARING SAME.
That Comedian

EDDIE LESLIE

Entertaining Entertainer.

One of the biggest hits ever made in San Francisco by a variety artist in Vaudeville.
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AFTER JAN. 6, ALF. T. WILTON EXCLUSIVE BOOKING.

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Comedy Musical Act, "The Rat Catcher."

Act carries Special Set of Scenery.

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Comedy Acrobats.

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Wesley & Pincus AND Maddox AND Mevlin Both the Real Goods—Eh?

THAT REAL ORIGINAL COMEDIAN

JAS. FRANCIS SULLIVAN

Late principal comedian with "The Girl Rangers" at the Auditorium, Chicago, in which he created a new character, has resigned from the cast to return to VAUDEVILLE for an extended tour of the West.
P. S.—Was the real laughing hit of the piece, with his eccentric dancing and the song "GET OFF AND WALK."

Complete Production Booked
Exclusively by
WILLIAM MORRIS
1440 Broadway,
New York City

THE FUNNIEST MILITARY ACT IN VAUDEVILLE. "EVERY SHOT A LAUGH."
Joe F. Willard, Harry Bond AND Co.

"THE BATTLE OF BUNCO HILL"
When this battle is fought, the field is strewn with laughs. We're still bombarding.

DIG HIT EVERYWHERE
with
KLAW & ERLANGER'S
ADVANCED
VAUDEVILLE

STILL PLAYING IN CALIFORNIA FOR THE WESTERN STATES VAUDEVILLE ASSOCIATION.

STANTON and SANDBERG

MORRIS MANLEY wrote our new racing act.

EUROPEAN NOVELTY MUSICAL ACT

HARLAND AND ROLLISON

"Those
Foolish
Comedians"

SPECIAL DROP. IN "ONE."

Now being featured on the Sullivan-Considine circuit. Return to Europe, Dec., '07, to fulfill return engagements. Opening at the Cirque Medrano, Paris, Jan., '08, returning to America, June, '08.

WANTED: AN EXCLUSIVE AGENT. Address care Variety

Correspondents Wanted Wherever There is a Variety Performance.

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CINCINNATI "POST," Nov. 13, '05. Howard Bros.' act is one of class and merit.

NEW YORK "TELEGRAPH," Feb. 19, '04. Howard Bros.; best act on the bill at the Circle. Must be seen to be appreciated.

PROVIDENCE "NEWS," Sept. 27, '04. The Howard Bros.' act brought a storm of well merited applause. At times the air seemed filled with banjos.

PHILADELPHIA "LEDGER," Sept. 14, '05. The hit of the performance at Keith's was made by the Howard Bros., two clever banjoists.

BELFAST (IRELAND) "NEWS," July 17, '05. The Howard Bros.' turn is something to see and marvel at.

SEATTLE "TIMES," April 10, '07. Howard Bros. are complete masters of an instrument that is seldom completely learned.

WEEK OCT. 7, BAKER, ROCHESTER.

EXCLUSIVE AGENT

JOS. E. SHAY, 1416 Broadway, New York City

PERMANENT ADDRESS

229 WEST 38th STREET, NEW YORK CITY



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PITTSBURG "LEADER." One of the most unique acts ever seen in Pittsburgh.

SCHENECTADY "EVENING STAR," Jan. 31, '06. The greatest of all banjoists. Actually make banjos talk.

SAN FRANCISCO "CALL," Aug. 14, '05. Howard Bros., Flying Banjos, is a marvelous act.

DENVER "NEWS," Sept. 19, '05. Howards are accomplished musicians. Their Flying Banjos made a tremendous hit with the audience.

KANSAS CITY "JOURNAL," Oct. 2, '05. One of the most unique features ever seen here.

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Assisted by MME. NELLO.

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IRELAND**ZOUBOULAKIS**Musical and Plastic Artist.
Presenting two novelty acts that are away from
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Quartet.**BUGKEYE STATE FOUR**Favorite Exponents of Harmony and Song.
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"THE STOLEN KID."**DUNEDIN TROUPE**The world's most marvelous aggregation of ar-
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"Village Choir"**THE BURTINOS**Sensational slack wire equilibrist. Success on
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WM. MORRIS, Agent.

Marie LaurensPrima Donna Soprano, Mimic and Monologist.
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The Four of Comic Acrobats

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IMHOF and CORINNE
"IN A STRANGE HOTEL"

THE TWO EXTREMES.
ED. JEANETTE
JOHNSTON and BUCKLEY
"Why, Ker-Soit-ay"

AL. ZIMMERMAN
Character and Singing Comedian.

"ISS DOT SOP"
CONNOLLY and KLEIN
Singers, Dancers, Talkers, Piano Comiques

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MUSICAL DIRECTOR

AND
ROGER IMHOF

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Nothing old but her fame.

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Dillon and Moore
The Real Burlesque Comedians in Their New
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GLOIE ELLER

PRINCIPAL BOY
Producer of Novel Musical Numbers

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THE STATELY SONGSTRESS
The Great Carroll
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LEWIS AND CHAPIN

Have closed with the "Fay Foster" Company and
are NOW PLAYING VAUDEVILLE.

The Singer of Advanced Songs
JOSIE AINSLEY
Warbling Every Week in Advanced Vaudeville.

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J. F. McCABE
The funny little Irishman.

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THE NOVELTY COUPLE.

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In a travesty entitled "Only a Volunteer."
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Presenting their pictorial novelty and
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JOE, MYRA, BUSTER, JINGLES AND LOUISE.
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BILLY DELLA
Sylvan & O'Neal.
IN MIRTHFUL ACOBATICS.

COCCIA and AMATO
NOVELTY DANCING SKETCH.
"The Mixer and the Maid."
IN VAUDEVILLE.

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(FRANK MAJOR & CO.)
Address, FRANK MAJOR,
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Lillian Tyce
ORPHEUM CIRCUIT.
The Regular Fool Talker
JAMES J. MORTON
Advantage Vaudeville is Advanced.

THE HURLEYS
Acknowledged to be the most refined lady and
gentleman gymnastic act in Vaudeville.

KELLY and KENT
ORPHEUM ROAD SHOW.

Dave Nowlin
THE MAN WITH THE FLEXIBLE VOICE

REPRESENTATIVE ARTISTS

WEEK OCT. 7—STAR, MILWAUKEE.

CHAS. E. TAYLOR'S "PARISIAN BELLES"

GLADYS SEARS
"The Girl With the Dialects."

EXTRA ATTRACTION;
3 ARMSTRONGS 3
Comedy Bicyclists and Acrobats.

THE SEYONS
In their comedy skit, "The Marriage Broker,"
by Joe Flynn.

SPECIAL FEATURE,
LOUIE DACRE
IRRESPONSIBLE.

LOU ED
MORGAN and WEST
THE GERMAN ALDERMEN.

SADIE WESTON
AS MRS. PLUM.

VIOLET DUSETH
The Cyclonic Spanish Dancer.

AND
TAYLOR'S "SCOTCH LASSIES" IN THEIR
FAMOUS GUN MANEUVERS.

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SINGING COMEDIENNE
Keith Circuit
Address care VARIETY

WEEK OCT. 7—MET, O. H., DULUTH.

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"Miss NEW YORK, Jr."
Greater Than Ever One Solid Hit
I. H. Herk, Mgr. Harry Rose, Bus. Mgr.

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In "MISUNDERSTANDINGS"

LOOK HERES I'M
Abe Reynolds
HEBREW COMEDIAN

It is a source of pleasure to Advertise Success.

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TRUESDELL
Time all filled.
Address care VAUDEVILLE COMEDY CLUB,
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BIG VOICE.

FRED. RUSSELL
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Management, Jack Singer.
Season 1907-08.

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and it is a big laughing hit. "Tim Flanagan's
Flirtation," by Fred J. BEAMAN. Our last
name is

WELCH
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"IS IT?"
Ryan-Richfield Co.
IN VAUDEVILLE.

DIRECTION MAG HAGGERTY'S FATHER.
STUART BARNES
Direction GEO ROMANS.

STOP THIEF!!!

AN OPEN LETTER TO THE VAUDEVILLE PROFESSION

Station "L," Cincinnati, O., Sept. 9, '07.

In a recent issue of *VARIETY* I note an advertisement inserted by Mr. **Chas. Barnold** stating that he is the originator of a "**Drunken Dog**," and was the first to produce same in New York. He makes some very insulting remarks about what he pleases to term "**imitators of his (?) act.**"

I produced a Dog Pantomime, with a **Drunken Dog** at a Lamp Post, in May, 1904. **I played all the principal theatres in and around New York** before Mr. Barnold arrived there, and I think **before he had an act at all.**

When Mr. Barnold first arrived in New York he asked me for one of my letter heads, which I kindly gave him. As he has since then used the word "Dogville" in his billing, and as I was the only one who ever used that word in billing an animal act, I don't think it necessary to ask where he got that idea.

Mr. Barnold seems to be a very cheerful copier himself, and should be the last one to cry "stop thief."

J. AL COIN

(OWNER "COIN'S DOGS")

VARIETY

VOL. VIII., NO. 5.

OCTOBER 12, 1907.

PRICE TEN CENTS.



WARRING MANAGERS MEET IN VAIN PEACE CONFERENCE

A. L. Erlanger, Martin Beck and Marc Klaw Closeted In the St. Regis Hotel Without Avail.

The stories of negotiations for a settlement of the vaudeville fight which found their way into print last week, while not based upon truth at the time of publication, were a forerunner of what did in reality occur about Friday, after the talk had stopped.

A man in a position to know the instant any overtures are made by either side informed *VARIETY* this week that a meeting was held, and attended by Martin Beck, A. L. Erlanger and Marc Klaw.

"You may expect a denial from the men mentioned of this when printed," said *VARIETY*'s informant, "but these are the facts. The owners of theatres booking through the United, when assembled in the city last week, selected Martin Beck as a committee of one to meet Messrs. Klaw & Erlanger at the St. Regis, which had been previously agreed upon, to talk over a settlement.

"Mr. Beck left the meeting alone, and met the members of the firm. The situation was gone into, and the proposition and counter-proposition were that the United should take over several theatres which Klaw & Erlanger named:

"This was dissented to by Mr. Beck, who agreed on behalf of his associates in the booking office to take up all outstanding K. & E. contracts, and also certain houses which he specified, but a point-blank refusal to accept all the K. & E. theatres listed by the firm was given.

"At this point of the conference the negotiations closed, as the clash over which houses should be included in the settlement precluded its continuance. The preliminaries on this account did not reach a stage where the question of a money bonus was considered, although Mr. Beck was in a position to effect a settlement upon any terms he might have deemed to the interest of the United."

Mr. Beck returned to the meeting of the United managers, who awaited his return, and upon his report the gathering dissolved. Following came the various statements and answers from the belligerent sides.

To a *VARIETY* representative, a United manager, who was present when Mr. Beck made his report of the conference, substantiated the above, but Mr. Beck himself, when asked for a confirmation and any further particulars, said, "there's nothing in the story."

After the abrupt termination of the negotiations last Friday it was unofficially stated by both sides that the prospect for peace had passed, and there would be a fight to a finish. This found ready belief among those who had knowledge of the proceedings leading up to the declarations.

During the week the daily papers all over the country carried stories on the failure to "merge," and the local press gave space to some tart interviews, which will not help to bring the factional sides together once more. The last "peace" skirmish has apparently left a very bitter feeling on both sides.

NEWARK CHANGES FOR A WEEK.

"Advanced Vaudeville" will vacate the Shubert Theatre, Newark, week of Oct. 28 to allow Blanche Bates in a David Belasco production of which she is the star to play at the house.

The contract for this legitimate engagement is an old one, made between Belasco and the Shuberts. On Nov. 4 the variety bills will resume and at the K. & E. headquarters it was said there was not the slightest intention of giving up the Shubert for vaudeville, the patronage having increased to a profitable extent.

Denial was also positively made of the many reports circulated regarding the Baker Theatre, Rochester, and the Edwin Forrest, Philadelphia.

One rumor said that stock would play at the Baker before the month's end, while the other regarding the Edwin Forrest had it that the vaudeville there would be shifted to the Chestnut Street Opera House and legitimate attractions be installed at the present Philadelphia "Advanced Vaudeville" theatre.

Louis F. Werba, for Klaw & Erlanger, said: "All these reports are absolutely without foundation. There is not a house now playing Klaw & Erlanger's vaudeville on the regular circuit which will be abandoned."

KILBY OUT.

Worcester, Mass., Oct. 11.

Louis C. Kilby, who has had general charge of the Klaw & Erlanger vaudeville theatres in this city and Springfield, leaves the position to-night.

The two houses will be hereafter managed by P. J. Casey, of the Morris office, for the William Morris Amusement Company, which takes them over on Monday. Mr. Casey will make his headquarters in New York City.

The resident manager in each town will probably be a local man, possibly the present incumbents.

KESSLER'S DEBUT POSTPONED.

David Kessler, the "Yiddish" actor, was engaged by Reed Albee, manager of the Union Square, to make his debut there in a sketch on Oct. 21.

This has been postponed to probably Nov. 4, Mr. Kessler not having found a satisfactory sketch. His place of opening on the future date has not been fixed.

CASINO'S OPENING DATE SET.

(Special Cable to *VARIETY*.)

Paris, Oct. 10.

Part of the mystery surrounding the re-opening of the Casino de Paris has been cleared up by the announcement that the playhouse will resume October 17. Little faith is placed in the report that Paul Ruez will have an interest in the enterprise, owing to that manager's property being tied up in litigation. Manager Zittel of the Casino did not himself know the opening date until yesterday.

MOULIN ROUGE TO CHANGE MANAGER.

(Special Cable to *VARIETY*.)

Paris, Oct. 10.

As announced exclusively in *VARIETY* in August, Mr. Aumont, the ex-manager of the Theatre Aumont, Moscow, Russia, will take over the Moulin Rouge. An announcement to-day sets the date of opening with vaudeville under the new direction in December. The house is now running with a revue as the attraction.

H. B. Marinelli, the agent, will be the sole booking representative by virtue of his holdings of stock in the enterprise. It was under this same arrangement that he booked the Isolda Brothers' houses when they were operated by Paul Ruez, since gone into bankruptcy.

Mr. Aumont does not bear the best of reputations for straight dealings with artists who played his Moscow establishment.

MORRIS HAS DES MOINES.

M. J. Karger, manager of the Empire, Des Moines, Ia., was in New York this week, and while here signed a booking contract for a long term with William Morris for the latter to book vaudeville at his theatre in the Iowa city.

This Mr. Morris will do, commencing October 21, and the prices of admission will run up to fifty cents.

RANSOME LEAVING PIECE.

John W. Ransome will shortly leave "The Hurdy Gurdy Girl" to play in vaudeville for a while as an act in "one" for Klaw & Erlanger.

DIXEY COMING BACK.

Henry E. Dixey is coming back into vaudeville with a sketch in about two weeks. He has been engaged to play on the Klaw & Erlanger circuit with it.

SCRANTON "FAMILY" CLOSES.

Scranton, Pa., Oct. 11.

The Family, which lately installed stock, will close to-morrow (Saturday) night. It was formerly a Sullivan-Considine house, but the opening of the Poli vaudeville theatre here placed it out of the variety business.

Its future is undetermined. The seating capacity is 1,400.

HETTY KING'S INCREASED OFFER.

An increased amount of salary, said to nearly double that now received; is reported to have been offered Hetty King, the English male impersonator, by Klaw & Erlanger.

Miss King opened at the New York on Monday. Her contract called for six weeks. Before A. L. Erlanger left town in the middle of the week, it was rumored that he had made the offer to Miss King, and for the remainder of the season.

FIRST FITCH SKETCH.

The first vaudeville sketch to be produced with Clyde Fitch's name on the program as author will be shown at Ted Marks' Sunday concert at the American to-morrow (Sunday).

Georgie Laurence will essay the title role of "Miss Cobb, Manicurist," and the Fitch piece is under the management of Fred Zimmermann.

SHEET MUSIC AT ONE CENT.

The running fight in the music publishing business has reached a point where a decisive stand will be taken by either or both of the sides concerned. It would not be surprising were it possible to find sheet music on sale in a New York department store to-day at one cent a copy.

If that has happened, or does occur within a short time, the prevailing prices in the local stores will be responsible for it. For months some of the leading music publishers of the city have been cudgeling their minds to discover a plan whereby the inroads into their profits by the cheap prices quoted in the retail department stores could be stopped or prevented.

A month or so ago a meeting of the publishers was held, but no satisfactory result came of it. One department store which was approached on the matter of a uniform price for sheet music stated it would sell no goods that could not be marked at least one cent less in price than a competitor. This effectually defeated the attempt for a working combination, and when another large department store the end of last week advertised the publications of several firms at six cents each, the outsiders who had tried to adhere to the trade rate were forced to a consultation for the best means of protection.

The slash in price reported was the verdict of the conference. This was hastened by a department store which carried their goods calling upon them to meet the prices of its competitors in the market. According to contract this had to be done.

The drop to one cent per copy, it is believed, was agreed to upon the theory that if the latest price of six cents were to be lowered to five, the other side would cut to four, and so on. It was decided to take the initiative, falling to a single cent, and obliging the giving away of music by the opposition to beat that price.

Never before in the history of the music trade has sheet music retailed over the counter at six cents. A prominent publisher this week said it was impossible for him to sell his product for less than eight cents to cover the expense.

It is customary for department stores to suffer a loss upon sheet music as a "leader" to attract business, charging the loss to the advertising account, although it is said the particular firm who cut to six cents combines its sheet music department with that of musical instruments also, the net profit of the entire department being considered at the expiration of the year, without regard to loss sustained in one division of it.

The state of the music business is another reason attributed as the cause for cheap prices. A publisher who may be hard pressed for financial support will unload a large block of music at a loss to secure immediate cash. This is a frequent occurrence.

Some fear is expressed that if the music war develops a one-cent rate, or even if the present low prices are maintained sufficiently long for the public outside New York to become aware of the condition, the music publishing business as a profitable pursuit will be a thing of the past.

VARIETY

A Variety Paper for Variety People.

Published every Saturday by

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SIME J. SILVERMAN,
Editor and Proprietor.

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15 cents an agate line, \$2.10 an inch. One page, \$100; one-half page, \$50; one-quarter page, \$25.

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Vol. VIII. OCTOBER 12. No. 5.

Bush and Elliott are playing on the Sullivan-Considine circuit.

The Yuillians, foreign acrobats, open at the New York on Nov. 11.

Alf Holt has received 35 weeks on the Moss-Stoll Tour in England.

James Collins is acting as stage manager at the Novelty, Brooklyn.

Max Burkhardt has associated himself with "Shapiro," the music publisher.

Al. J. Coin, the dog trainer, opens at the Colonial, Oct. 28, in a new act.

Ed. Ackerman, of the Western States Association, is due to arrive in New York on Tuesday next.

Hetty King and R. G. Knowles have been held over for a second week at the New York Theatre.

Will Ormsby is now manager of the Majestic, Muncie, Ind. Leroy Tudor preceded Mr. Ormsby.

Katherine Waters, of Carter and Waters, has suffered for the past ten weeks from a broken ankle.

Charles Barnold will have a new comedy animal act next summer. It is now in process of preparation.

Both the Colonial and Lincoln Square theatres claim the lowest insurance rate of any theatre in the world.

Shepard and Ward, the vaudeville team, have separated. Jack Shepard will work alone in a German dialect act.

Charles J. Burkhardt will play vaudeville in a sketch written by his brother, Addison, called "Levy, the Fencer."

Johnny E. Bell, of Caron and Herbert, and Belle Brainard Richardson were recently bound in wedlock in New York.

Nellie Seymour and Nestor are arranging for a new act to be written by Stephen J. Mooney, with special setting and light effects.

Jack Root, the ex-pugilist, and manager of the Garrick, Burlington, Ia., was married to Cecela Louise Bishop last week.

Louis Hicks, for a number of years with the Ashtons and Kabaks, has accepted a position at the Standard, Cincinnati.

The Six Brothers Luck have been engaged by Klaw & Erlanger and will present their English sketches over the circuit soon.

Harry Vokes and Margaret Daly Vokes, who are playing in Jersey City this week in a revised sketch, have received United contracts.

Joe Dillon and Marty Moore close with the "Fay Foster" show this week and will be replaced by Gray and Graham, the musical act.

Jordan and Harvey will play the Garrick, Wilmington, week Oct. 28 in a new act. They open on the Klaw & Erlanger time Nov. 4.

Jean Cearmont's animal act (dogs) will appear at the New York Theatre on Nov. 4, making its first appearance in this country then.

Mr. and Mrs. John T. Powers, a Western act, have been booked to open for the first time in the East at Pastor's, week November 18.

The Kratons, hoop rollers, have been booked abroad through the Marinelli Office for eight months, with their new act "Hoopville."

The Nippon Troupe of Japanese is a new act in this country, lately brought over here by Fred Brandt. It will soon be seen in New York.

Mlle. Marguerite, formerly travelling with the Cottrell-Powell Troupe, is now a

single act and is booked by Al Sutherland over the United time.

Alice Penneyer, who has been in retirement for some time, has come before the footlights again as a principal in Bob Dailey's "Trolley Car" sketch.

The Miller Sisters, singers, signed a contract through Al. Sutherland for a London appearance of eight weeks next summer, starting at the Palace.

"The Maid and the Millionaire," which held forth on the Madison Square Garden roof last summer, will be sent out as a road company within the month.

The Akounine Sister Trio filled a gap in the bill at the Orpheum, Reading, on Monday. Last week they were an emergency act for Keith's, Philadelphia.

Harry Ward, brother of Fred Ward, is no longer attending to Louis Pincus' outer office. Young Mr. Ward is deliberating whether he shall return to the stage.

Marion Alexander and Lillian Dreux left the "Tom, Dick and Harry" company this week at Boston, being replaced by Jeanette Sherwood and Marie Melville.

Sidney Lawrence, Vesta Victoria's brother, is accompanying the singer on her American trip this time, but Mr. Lawrence will return to London in about a month.

The Millard Brothers, at present with Manchester's "Cracker Jacks," declined 32 weeks offered the act by the Western States Vaudeville Association, preferring to remain with the show.

Ed Dunkhorst, former prizefighter, has been successfully operated on at a Cleveland hospital for appendicitis. Upon recovering he will produce his new act in vaudeville, "Mamma's Tiny Boy."

Elsa VanDevoort, lately of the Savage forces and at one time with "Parsifal," is thinking of singing in vaudeville. Miss VanDevoort is a contralto, and Alf. T. Wilton has charge of her bookings.

Brooks and Rose Jeanette have been booked for the remainder of the season by the United. Miss Jeanette has purchased a number of new costumes and is one of the first to sing a "Fluffy Ruffles" song.

John W. Fleming will appear before the footlights at the Opera House, Passaic, N. J., next week, as a monologist. Mr. Fleming has been on the stage before—as property man at the Orpheum, Brooklyn.

The Shubert, Brooklyn, lately given over to "advanced vaudeville," is scheduled to open Monday under the management of Lubin, the Philadelphia moving picture dealer, as a picture show house.

At the Harlem Opera House, during intermissions, when one's half-smoked cigar looks too large to throw away, it may be regularly deposited and checked at the cigar counter in the lobby of the theatre.

The Six Flying Banvards played their last American engagement for the present

at Brockton, Mass., last week. They sail for the other side some time this month to play at the Circus Schumann in Berlin.

The Curzon Sisters in their aerial "teeth act" have made arrangements by which their European bookings have been set back from Nov. 4 to May 25, 1908, when they open at the London Hippodrome.

Harry Jacobs goes to New Orleans next week to direct the engagement there of John L. Sullivan and Jake Kilrain, who are added features with one of the Jacobs & Jermon burlesque shows playing the Crescent City.

Larry McCale, the burlesque comedian, who is being sued for divorce, asked for a change of venue to Buffalo. The application was denied. McCale makes a general denial of the charges set forth in his wife's complaint.

Sadie Julia Gompers, daughter of Samuel Gompers, the labor leader, is rehearsing a new piece written for her by Charles Horwitz. It is a single act in "one," and Miss Gompers expects to soon appear around New York in it.

Glenn Jackson, of the Three Jacksons, and Josephine Ball, daughter of a wealthy Scranton politician, were married Sept. 20 in the home city of the bride by the Rev. Dr. Dorchester. The ceremony was performed in the Elm Park M. E. Church.

The Bard Brothers have settled part of the claim made against them by Charles Bornhaupt for commissions on European contracts which the act cancelled. The original claim was about \$150, but the costs of litigation has swollen that amount to \$377.

Fields and Ward are not playing the Academy of Music, Montreal, as booked for this week by the Morris office. The team asked to be relieved for the time, not caring to chance their American patter in a Canadian city, and the request was granted.

The Kellinos, a foreign acrobatic troupe of ten people, were signed this week by Klaw & Erlanger to appear over here next season. The act was obliged to place its time abroad back to accept the engagement, which is for twelve weeks, with an optional clause calling for fifteen more.

Harry Jackson, of Harry and Kate Jackson, closed his season as stage director of the Jules Murry productions at Providence, R. I., Saturday, after finishing the staging of "At Yale," the fourth Murry production he has handled this season. Mr. Jackson has been re-engaged for next Spring and Summer by the producing manager.

By a vote of 35 out of 47 members attending a general executive meeting of the International Artisten Loge in Berlin, it was decided that there should be an appointment of a salaried president of the order. The present incumbent, Max Berol-Konorah, who is now acting without pay, will be voted for at the election to be held in December.

EMPIRE DECIDES TO BUILD.

Chicago, Oct. 11.

A meeting of Empire Circuit (Western Burlesque Wheel) managers was held here on Wednesday, when it was decided to build another theatre in Chicago for the Western shows. It will be located on the South Side, probably on State street. The site has not yet been selected.

Other houses to be erected were also discussed, but all the information obtainable says the Chicago building was the only one positively decided upon.

Among the managers attending were James Fennessy, Herman Fehr, James Butler, Harry Martell and William B. Watson.

TO IMPROVE "VANITY FAIR."

Chicago, Oct. 11.

Bob Manchester, accompanied by Sol Fields, arrived in the city to reorganize and improve the "Vanity Fair" show. A number of changes in the roster and material will be made before the organization starts East.

RECEIPTS AVERAGE HIGH.

Miner's "Bohemians" burlesque company played its first New York engagement for the season this week at the Dewey. Its manager, Barney Gerard, claims his company has broken records in several towns of the Wheel, particularly at the Monumental, Baltimore, where the show registered \$4,122 week before last (September 21), the largest gross since the rebuilding of the theatre. "The Casino Girls" with Fougere as the added attraction was the opposition.

"The Bohemians" has taken \$30,000 so far this season, an average of something over \$3,600 for the eight weeks since the opening.

STOLE CONJURER'S IMPLEMENTS.

Before appearing upon the Gotham stage last Monday, Shekla, the Hindoo magician, discovered the loss of a "tom-tom" used in his act, and an heirloom, having been a sacred relic of the "Shekla" family for generations back, even unto the days before elephants were raised in his native country for exportation.

Search for the missing "tom-tom" revealed that the jar employed by the conjurer to produce water at will had also been removed from his personal belongings. Shekla believes both were taken while he played Philadelphia last week.

Frederic Melville, the Hindoo's manager, stated some one had stolen the property with the intention of using it in a similar act to be presented shortly.

"MIND READER" KNEW TOO MUCH.

Wheeling, W. Va., Oct. 11.

The Court Theatre gave a vaudeville entertainment in place of its usual policy for five nights last week, being booked by William Morris. D'Amon was the headliner.

In the course of his "mind reading" specialty, D'Amon called out the name of a prominent young society woman who was present. Her brother resented this, and meeting Mr. Migone, D'Amon's manager, on the street, proceeded to express his resentment violently. Migone swore out a warrant for assault against the local man, who admitted the charge upon trial and was fined \$5.

HYDE TELLS OF EASTERN PLANS.

Chicago, Oct. 11.

James S. Hyde is in this city this week with his "Blue Ribbon Girls." To a VARIETY representative Mr. Hyde said the newly built Majestic, Indianapolis, which abandoned vaudeville for dramatic stock, will probably play the burlesque attractions of the Columbia Amusement Company. In that event the present Gayety will be closed. It is believed the stock season will soon terminate, leaving the house available for burlesque.

Mr. Hyde confirmed the statement published in VARIETY last week that a new burlesque theatre will be built in Kansas City for next season, to replace the present one, if a suitable site is secured. The new Hyde & Behman theatre, in course of construction on Madison street, Chicago, was due to open Nov. 1. It will not be completed until January 1. It will be devoted to burlesque, according to present plans. J. Rial, formerly manager of the Haymarket, and at present with the Ringling Brothers' shows, has been mentioned as a candidate for resident manager.

MINER ON INSPECTION TRIP.

Tom Miner will leave within the next few days for a tour of the Empire Circuit (Western Burlesque Wheel). He goes partly to look over the shows that are headed toward New York, where they play the Miner houses. Mr. Miner will go no further west than Cincinnati.

WESTERN GETS TWO HOUSES.

San Francisco, Oct. 11.

The Western States Vaudeville Association has leased the Grand, Sacramento. It plays the Western bookings. It passed directly to its management by a lease which was obtained after some money troubles were straightened out.

The Empire at Los Angeles, formerly a Sullivan-Considine house, will hereafter be booked by the Western States.

EHRLICH IS CONTINUOUS.

Yonkers, N. Y., Oct. 11.

Sam Ehrlich, who opened for the season last Saturday, has had things coming his way since then. A fair audience greeted the first show, which has been made continuous, Mr. Ehrlich's grocery store commencing business at 7 A. M. and running right up to 10:45, when the shutters are thrown over the screens.

John De Loris came up to the village this week and reviewed Mr. Ehrlich's layout. He booked several bushels of apples and potatoes for his Sixty-fifth street studio in New York City.

For to-morrow (Saturday) "Ehrlich's Grocery" will have a "special" of fine-grade crockery, and for the "supper show" the ice boxes will be emptied of all fruit held over from day to day.

Commencing Monday the headliner will be "canned goods," put in for a run. Acts in "one," such as fresh fruits, are not required, the full stage setting of flour and sugar barrels causing too much trouble to "strike."

William Bonelli and Company in "McMahon, the Baseball Fan," are "trying out" the act this week in a secluded theatrical retreat, placed there by Wesley & Pincus, the agents for the piece.

WANT TO CLOSE "LAY-OFFS."

The Empire Circuit Company (Western Burlesque Wheel) has apparently given up its project of running a temporary stand in Newark, N. J., pending the building of a theatre for its attractions there.

This week the Westerners entered into an arrangement whereby the Opera House, formerly the Music Hall, in Orange, N. J., will be offered the road managers as an optional stand. The house is the property of Frank Currier, and has played combinations, including the best of the dollar-and-a-half road companies.

The Orange house will be a three-day stand, the other three days of the week being idle. When the Newark home of the Wheel is finished that town will split a week with Paterson. By then, it is hoped, the Empire people will have a house in Wilkes-Barre, Pa., to finish the Scranton week, which now splits with the Paterson house.

This would close up one of the six "lay-off" weeks in the Western Wheel, and Schenectady is designed to fill in another in combination with another New York State town not yet fixed upon. Binghamton has been mentioned in this connection.

JOLIET 3-DAY STAND.

Chicago, Oct. 11.

When Manager Lew M. Goldberg of the Grand, Joliet, opens his new theatre, which will be devoted to high class vaudeville, the present playhouse will be given over to burlesque attractions, playing three nights a week.

One of the Wheels will furnish the shows, filling in half the present week "lay off" preceding the entrance into Chicago.

Joliet is 40 miles west of here, and an excellent show town. Population about 40,000.

LOUIS MANN AT BIG SALARY.

Louis Mann, the German comedian, will appear on the K. & E. vaudeville circuit Nov. 4 or 11 for his entrance into vaudeville.

The price reported as his salary is a very large one, and the length of his stay is said to be the remainder of this season.

A sketch will be presented, and will be a condensation of "All On Account of Eliza."

Myers & Keller, the agents, manipulated the negotiations which brought Mr. Mann to the K. & E. fold through the William Morris office.

REFUSED \$10,000 FOR ACT.

An offer of \$10,000 for his vaudeville act known as "The Blonde Typewriters" was refused by Gus Edwards this week. Mr. Edwards hesitated before giving his final decision.

Another Edwards' act, "The Rube Kids," lately presented in this city, has been revised, and the new edition will open on Monday at Elizabeth. Mr. Edwards leaves to-day for Chicago, where he will remain a week at the Sherman House in that city to promote his song "School Days."

"The Follies of 1907" will play the Grand Opera House for two weeks, commencing October 21.

MUST BUILD IN MEMPHIS.

It is reported that after unsuccessful attempts to secure a house already standing in Memphis, Tenn., the Columbia Amusement Company has decided to build. Negotiations for a site are already under way. Memphis will be used for three days, breaking the "jump" into Kansas City from New Orleans.

AN IMPORTANT ROAD MANAGER.

Providence, R. I., Oct. 11.

Sam Goldie is traveling manager of Weber & Rush's "Bon Tons," a burlesque show which played here last week. All the indications in Providence are that Mr. Goldie must be a very important figure in the Eastern Burlesque Wheel.

Before leaving town Mr. Goldie instructed Harry Parker, local manager of the Westminster, where the Eastern shows play, not to extend the courtesies of the theatre to VARIETY correspondents, and Mr. Parker removes his hat whenever repeating Goldie's orders.

The arbiter of the Columbia Amusement Company and the Wheel threatens to bar VARIETY's correspondents in every house on the circuit he plays in—while he is a manager. He has been in charge of the "Bon Tons" for two seasons, and is real angry because VARIETY gave his show a "bad notice" when it played in New York. He says so himself, but Mr. Goldie says so much.

PURIFYING BURLESQUE JOKES.

Evansville, Ind., Oct. 11.

The local Y. M. C. A. is at head of a movement to purify the burlesque joke. Secretary Megge, of the association had Manager Wastjer of the People's (Western Wheel) summoned to a conference with the chief of police this week, charging that some of the dialogue in the "Champagne Girls" show was improper and suggestive. Chief of Police Brennecke told the People's manager that hereafter no suggestive jokes would be permitted.

STOPPED WELCH FROM PLAYING.

Joe Welch was booked for a Sunday night concert at the Star Theatre Sunday night, but did not play. Gus Hill's "The Shoemaker" is to play the Star next week, and the manager served notice upon the management that he would not permit the appearance of Welch at this time. Welch, it will be remembered, retired from the cast of "The Shoemaker" late last season and started a long series of suits and counter-suits with Hill. Mr. Welch has filed a petition in voluntary bankruptcy in this county, scheduling his liabilities at \$27,000 and his assets at practically nothing. Hill, the United States Lithographing Company and House, Grossman & Vorhaus are named as creditors among others.

GUS ELEN GOING HOME.

Gus Elen, the English coster singer, will return home by the "Lusitania" on October 19, opening in London the week following his arrival there.

The contracted time for Mr. Elen's American engagement expires to-morrow (Sunday) night. The foreign artist states he has had an enjoyable visit over here, taking occasion to deny the printed report that he had traduced Philadelphia.

"ADVANCED VAUDEVILLE" TERRITORY IS SPLIT UP

Klaw & Erlanger Dispose of Some Houses, But Remain in the Large Cities of the East.

Through a plan of dividing up the country for "Advanced Vaudeville" Klaw & Erlanger have withdrawn from active participation in the variety business west of Chicago, and also in the East excepting New York, Boston, Philadelphia, Newark, Rochester and Buffalo, restricting for their own use Cleveland, Detroit and Pittsburg. The three latter cities will be operated by Klaw & Erlanger when theatres there have been secured, by building or otherwise.

In the East, the Franklin Square Theatre at Worcester and the Nelson at Springfield, Mass., have been turned over to the William Morris Amusement Company, which takes possession on Monday.

The Shubert, Minneapolis, Garrick, St. Louis, Mary Anderson, Louisville and Sam S. Shubert, Kansas City, will likewise pass into the control of the American Theatre Company of St. Louis on the same day.

Both corporations which have taken over these houses have as stockholders some one or more of the men interested in the United States Amusement Company, under which title the K. & E. vaudeville is managed.

The St. Louis concern has made an agreement with the United States Company, which gives to it the privilege of locating theatres for "Advanced Vaudeville" all over the West. It is understood that the agreement provides that certain cities shall be opened for this style of entertainment by the corporation within a specified time.

The bookings for the houses will be made by Klaw & Erlanger, as in the past, for the present season at least, although it is expected by next fall, provided the present conditions are unchanged, that a system of resident managers selecting their own bills will be adopted.

The William Morris Company is in negotiation for additions to the circuit started by the two New England houses, and it is thought there will be at least eight "Morris houses" open for business by January 1.

The present direct circuit of Klaw & Erlanger's, according to a statement made, is expected to be increased by the additions of theatres in the larger cities, particularly New York, Chicago, Philadelphia and Boston. It is said at the headquarters of the United States Amusement Company there will be as many "Advanced Vaudeville" theatres at these points as are now conducted by the opposition.

WIRES ARTISTS NOT TO SIGN.

Since the failure of the warring factions in the vaudeville fight to agree, the William Morris office in New York has sent between four and five hundred telegrams to acts playing over the country, all couched in the following language:

"Before closing any time for next season, it will be to your interest to

communicate with me for Klaw & Erlanger's Extended Vaudeville Circuit.

"(Signed) WILLIAM MORRIS."

Louis F. Werba, Klaw & Erlanger's general manager for vaudeville, said that a full season's contract would be given artists for next season with a route inserted.

Asked if any contracts had been entered into from the wires, Mr. Werba replied that a great many answers had been received, and were under consideration.

UNITED OPENS JOHNSTOWN.

Johnstown, Pa., Oct. 11.

The Majestic Theatre, with vaudeville from the United Booking Offices in New York, will open Monday in opposition to the Park, booked by William Morris.

The Majestic's first bill will be LeBrun Grand Opera Trio, Coram, Tom-Jack Trio, Kelly and Kent, Casselli's Dogs, Mr. and Mrs. Gardner-Crane and Nat Haines.

L. B. Cool will manage the Majestic.

WALTER HILL A MANAGER.

Chicago, Oct. 11.

Walter K. Hill, who was in charge of the advanced press work for the Buffalo Bill show during the season, is at present temporary manager of the Chicago Opera House, Frank Rivers, the permanent manager, having been taken ill, and obliged to retire for a time.

Upon Mr. Rivers' return to duty, Mr. Hill will assist Lyman B. Glover in the handling of the press matter incident to the operation of the Kohl & Castle theatres in this city.

BROTHERS LUCK SIGN WITH K. & E.

The Six Brothers Luck have signed a contract with Klaw & Erlanger to present their comedy acts on the "Advanced Vaudeville" circuit.

Ernest Luck, who is here accompanying his wife, Hetty King, cabled to London for his brothers to leave at once. The engagement was made last Monday. Previously it had been reported the United Offices had secured the act.

The Six Brothers will probably open at the New York on October 21 in "Hotel Grand," one of their numerous skits.

SUIT AGAINST FOREIGN ACT.

Papers are being prepared by the United States Amusement Company and will be forwarded to Europe for use in a legal action to be brought against LeRoy, Talma and Bosco, a foreign act.

The trio engaged itself to play "Advanced Vaudeville" for six weeks commencing Oct. 14 last. The act was booked by Alfred E. Aarons when Mr. Aarons was abroad.

Oct. 14 passed and no LeRoy, Talma and Bosco appeared. The damage will be based upon the terms of the contract which calls for an engagement of six weeks at \$600 weekly, with an option of ten weeks longer.

CHICAGO STIRRED UP OVER VAUDEVILLE FIGHT

City Talking of the Struggle. "Circus Vaudeville" at the Auditorium in the Second Week.

VARIETY'S Chicago Office.

Chicago Opera House Block,

Oct. 11.

The approach of the opening of the Auditorium as a vaudeville theatre under the management of Klaw & Erlanger, which occurs Sunday, has set the people talking, egged on by the aggressive advertising campaign inaugurated by K. & E.

There has been a large advance sale for the first week of the Auditorium's show. At the prices to be charged up to fifty cents, the Chicago public is realizing it is in for a season of very big shows for very little admission fee.

A. L. Erlanger has returned to attend the premiere, and with him came a fresh batch of advertisements. Lively times are looked for in the variety field here, and no one expects to be disappointed.

For the second week at the Auditorium there will be "circus vaudeville," the first time it has been attempted on a theatre stage. Owing to the length of the program, two acts, The Max Tourbillon Troupe of bicyclists and the Juggling McBans, will appear at the same time.

The full show for week Oct. 20 as it is listed to play is: Kelly and Ashby, Greene and Werner, Ida Fuller, Josephine Sabel, Kara, James J. Morton, Okabe Japs, Max Tourbillon Troupe, Juggling McBans, La Esmeralda, Three Dumonds, Vesta Victoria, Fred Karno Company and pictures.

The bill arranged for the Majestic next week is the largest and most expensive collectively ever offered in one performance by Kohl & Castle. The acts are as follows:

May Irwin, Hilda Spong and Company, William Courtleigh and Company, "Moto Girls," "Stunning Grenadiers," Spissell Brothers and Mack, Clark's "Hazardous Globe," Bowers, Walter and Crooke, Jack Wilson and Company, George Austin Moore, Corbrey Brothers, The Lorettes, Adele McNeil.

It is believed that one or two more "headline" acts will be added to the list by Monday. The names are withheld. The acts above are "two a day." As the Majestic performance runs continuously, several will be obliged to fill in. No deviation from the regular bills, it is supposed, will be made at the other three Kohl & Castle theatres next week.

The bill at the Auditorium, as printed in VARIETY last week, remains intact. It is possible that Thompson's Elephants will be added to it.

At the Olympic the bill will be Charles Warner, Viola Gillette and Company, Oterita, Mr. and Mrs. Gene Hughes, "Those Four Girls," Edward Lavine, Barnor's Marionettes, Lillian Ashley and the Kilroy Trio.

The Chicago Opera House will have Mlle. de Lusanne, "Polly Pickles' Pets," Hal Davis and Company, "Seven Madcaps," Searl and Violet Allen, Jas. H.

Cullen, Gartelle Bros., Juggling Bannons,

Orbasany's Cockatoos, Brown and Brown.

At the Haymarket Eva Tanguay will head the bill, followed by the Empire City Quartet, Ryan and Richfield, Lala Selbini, Piccolo Midgets, William Tompkins, Emil Hoch and Company, Willa Holt Wakefield, and others.

The K. & C. people seem to be of the opinion the Auditorium will prove too large for vaudeville to be properly enjoyed in it.

AFTER LULU GLASER.

The United Booking Offices has not given up hope altogether of securing Lulu Glaser for its houses, though Miss Glaser is the star of "Lola from Berlin."

Several efforts to induce the singer to play over the Keith-Proctor—United time have been made, it is stated, but without a favorable answer.

WARNS AGAINST HANSA THEATRE.

Vienna, Sept. 28.

The following warning has been sent out to all artists on the continent marked "Confidential Warning and Important Advice."

It is thought to have been authorized by an English society. The management of the Hansa Theatre at Hamburg, which is named in the "warning," among artists all over Europe is noted for the practices cited.

All artists are advised against signing CONTRACTS for the Hansa Theatre, Hamburg, without thoroughly scratching out all onomalous clauses and sentences with a double meaning. Also to be very careful to state on the CONTRACT the TIME required to do their SHOW, the STAGE SPACE required, what LIGHTS, and the SCENE FLOOT. THE ABOVE ARE VERY IMPORTANT AND FOR YOUR GOOD.

The director of this establishment has been guilty a number of times of tricks towards prominent artists, such as

Engaging artists, then writing before their debut not to come, or to accept a reduction on arrival.

Putting a Full Stage Act in the First or Second Drop to work.

Giving an Exterior Setting to an Act that requires, and depends upon, an Interior Setting.

Giving Juggling Act insufficient light.

Not allowing an Act time to make the setting on the opening night, and closing if they don't make good.

Allowing 10 minutes to an Act that requires 20, and then closing if they don't make good in time allowed.

And last not least,

Grossly Insulting Artists, by calling them Foul Names, while they are working on the stage.

During the month of January, an artist with a world-wide reputation was so insulted at this theatre that she fainted on the stage, having to be carried to her room and attended by physicians.

As Artist to Artist we should endeavor to put down such tyranny among a few managers, who, because they engage us (to make money for themselves), think they can do as they like with us. Brother and Sister Artists: remember, "AT LAST WE ARE ORGANIZED, and IN UNION THERE IS STRENGTH. MORE ANON."

GOLDEN RESTING; NOT ILL.

George Fuller Golden missed one show only at the Tremont, Boston, last week. He returned to New York, cancelling Rochester this week.

After a month's rest at Saranac Lake Mr. Golden expects to resume his tour over the K. & E. circuit.

Marie Lloyd has been held over as the feature of the Colonial bill next week.

REFEREE DECIDES AGAINST HAMMERSTEIN'S VICTORIA

The "Sunday Show" Defined in a Report by the Referee Which Must be Confirmed Before Law. Does not Affect Hammerstein's License.

The action brought against Hammerstein's Victoria Theatre for the revocation of the license issued for the conduct of the house as an amusement resort for the season '06-'07 through an alleged violation of the "Sunday Law," was closed this week by ex-Judge Abraham R. Lawrence, who was appointed the referee to hear the case by Supreme Court Judge Davis.

The report of Judge Lawrence must go before the Supreme Court and be confirmed before it can become operative. It is provided by the Greater New York Charter that there is no appeal from this decision by a defendant.

If confirmed, it will be an expensive matter for the theatrical manager who gives a concert on Sunday in his house, but will also inform him exactly the style of show he may offer without interference.

It is probable that pending the final passing of the referee's report by the court no New York or Brooklyn manager will play a show which could be claimed as a violation.

The decision is more a settlement of a mooted question than of menace to Mr. Hammerstein. The action was brought for the revocation of his license for last season. That has now expired, and he holds a license for the present time, which is not affected by the court's action.

The restrictions of the Sunday shows will work a large additional expense to the local managements. Last season, owing to the agitation in Brooklyn, Percy G. Williams gave Sunday concerts in full compliance with the law as defined to him by his counsel, and in his three Brooklyn houses paid about \$30,000 for extra turns necessary to fill in the vacancies on the program, caused by forbidden acts retiring from the bill on Saturday night. This expense was caused in about six months.

The total loss to the managers from now until the expiration of the present season, if the strict ruling of the referee is adhered to, will amount to not less than \$750,000, and it will still be difficult to offer a satisfactory entertainment under the circumstances.

SAYS S.-C. HOUSE FOR K. & E.

Denver, Oct. 11.

Many rumors floating about town say that the new Sullivan-Considine house is to be controlled by Klaw & Erlanger. The report started when John Cort arrived here with "The Alaskan."

Mr. Cort notified the local stage hands' union that he was ready to select the crew for the new theatre. It is also reported that Mr. Cort said the house would be controlled by Klaw & Erlanger, and that he was acting for the firm.

Combining this with the reported conference of Messrs. Cort and Klaw & Erlanger when the former was last in New York gives belief that there is some foundation to the story, although vaudeville events of the week past seem to point to Mr. Cort as the direct manager of the property if a transfer takes place, or the American Theatre Co., of St. Louis, which will play the "Advanced Vaudeville" in this territory.

DE LORIS' PERCENTAGE SCHEME.

John DeLoris, the sharpshooter, is not playing vaudeville under a contract calling for a stipulated time and salary, but he is playing, receiving satisfactory amounts of coin for doing so.

"The percentage plan" is the way Mr. DeLoris is obtaining what would otherwise be a weekly remuneration for his exhibition. Last week at North Adams, Mass., DeLoris played for J. B. Morris, who conducts the variety theatre there, under an arrangement of this sort.

The gross receipts were \$1,564, and the sharpshooter's share, \$634. Mr. DeLoris claims the box office record for the house during his visit was broken by \$600, and that a similar, but more advantageous proposition to play Morris' other house at Gloversville, N. Y., was refused by him.

DeLoris esteems the idea so highly he says the season will be spent by him making money for small managers through supplying a show with himself as the feature, and playing on a percentage. The way he has it figured out, no one can lose, not even the agent.

OPPOSITION WINDS UP.

Pittsburg, Oct. 11.

Opposition vaudeville in Pittsburg will close to-morrow (Saturday) night in a blaze of variety stars, for the fellows who booked the bills at the Nixon and Grand Opera Houses this week, certainly understood their job.

The two houses have been doing big business, and next week Pittsburg resumes its former position as a peaceful town with but one vaudeville theatre (Grand Opera House). "The Song Birds" will be the feature.

WEDDED ON STAGE.

Wheeling, W. Va., Oct. 11.

Lester Louis Erlich, the monologist, known professionally as Billy Moore, and Jennie Wilson, a non-professional of this place, were married on the stage of the Majestic Saturday evening. Justice of the Peace Dietrich performed the ceremony before one of the largest audiences ever assembled in the house.

Gracie Emmett, who dropped out of the Twenty-third Street bill last week when her voice failed her at the Monday matinee, was sufficiently recovered to play her engagement at the Orpheum, Boston, this week.

CONTINENTAL "CROOKS."

London, Oct. 1.

The Continental "combine" seems to have fallen through. Berlin advices say that at the last monthly meeting only one man turned up. Meantime the Devil's Playground keeps up its old reputation, and those who sail for the German ocean in search of the Fortunate Isles hear breakers roar and go upon the rocks.

Certain London agents insist on artists leaving contracts open, and to tell the truth the managers over there will not give a solid contract except in the case of very great reputations. Even if you have a binding contract there are ways to "do you."

There is nothing so uncertain as this "sure thing."

Thus the "program shift" may be worked on you, or if your contract specifies the services of an assistant he may be openly bribed to default. Yes, you might as well do business with Judas Iscariot as with some of these Continental "crooks."

An instance right at hand is that of Chub Sullivan's act, Josephine Gassman and "picks," which, lured by an offer of good money, and in spite of our continual preaching, signed contracts containing the "three-day" clause. The act played 15 days only at Hanover at a reduction, and had six months' work cancelled in one week. It came back to London and played a week at the Palace. It goes home Oct. 5.

Another case of the very latest occurrence concerns an artist who has played the London Hippodrome, the Moss Tour, and every big house in America from Hell Gate to Golden Gate. On the Continent it had a "cut or close" proposition, and declining to accept reduction returned to London \$80 out of pocket for various expenses.

The people who do these tricks early and often and lie awake nights thinking up plans to beat artists, are trying to get in with Keith & Proctor. However, there are very good signs that these worthy gentlemen have had their eyes opened, for it looks like the deal was off.

THE ORIGINAL MADCAPS.

"The Original Madcaps" have always been under the personal direction of Alex. Winkler, the originator of the act. It has been one of the most widely copied all over the world, but never equalled. During the past twelve years the Madcaps have performed not less than eleven times before the royal families of Europe, including the Russian and German emperors, the President of France and kings of England, Denmark and Spain, besides other crowned heads.

The sprightliness and spontaneity of the singing and dancing of "The Madcaps" gives a snap to their performance, always having a cheery side through the young women gaily singing while working. The music has been especially selected for the mad antics of the girls, who present a most pleasing appearance on the stage. Those who watch the little youngsters cavort around do not readily forget them.

This week the act is at Keith's, Philadelphia; next week (October 14) it plays Keith's, Boston, and week of October 28 appears at the Union Square in New York.

MORRIS LOSES CONVERSION SUIT.

The judgment entered in favor of William Morris in his suit against M. R. Sheedy, the New England manager, for the alleged conversion of funds, consisting of commissions held back from artists' salaries, has been set aside in the City Court and the complaint dismissed with costs against the plaintiff.

Morris brought suit against Sheedy some time ago for \$800, and alleged that the manager had collected this amount of money from artists and converted it to his own use. He succeeded in establishing his case upon the trial of the action and received the verdict.

Sheedy's attorney moved for a new trial, claiming that there had been no conversion. In the decision the court fixes the nature of the liability assumed by a manager who retains, but does not deliver, commissions due an agent. Such a claim, if the opinion of Justice Wadhams holds good, is a matter of debt between the two only, and is not legally a wrongful conversion.

The portion of the written opinion bearing on this is as follows:

"An agent (Sheedy as manager, acting as agent for Morris in the collection of the commission) can only be held liable for conversion," declares the opinion, "when he has collected, received or set apart a certain specific sum or sums of money, which identical money belongs to the principal and which it is his duty to deliver, but which he fails to deliver upon demand. In the case at bar it is plain that the defendant was not charged with the duty to carry specific money to the plaintiff. In fact it does not appear that he had in his possession any specific sum of money set apart as the property of the plaintiff. The performers at the theatre were to be paid a certain salary by the defendant, less a commission, which was to be deducted and held back or kept by defendant for plaintiff. The fact that the amount of the total of these commissions was fixed and admitted by defendant to be due the plaintiff does not render him liable in conversion."

Maurice Goodman appeared as counsel for Mr. Sheedy. It has not been decided whether Mr. Morris will appeal or bring suit in another action for the simple recovery of the money due.

"OH, DEAR, NO."

The idea of playing on a variety stage! So thinks Virginia Harned, who was called upon one day this week at the Majestic Theatre by Jenie Jacobs, the agent.

Miss Jacobs had not gone far in the engrossing subject to her of a vaudeville engagement, when Miss Harned burst out with, "Oh, dear, no; I'm no vaudevillian," and Miss Jacobs murmured "You never can tell" as she walked out.

ARDEN'S MELODRAMATIC SKETCH.

Edwin Arden, with the support of four persons, will again enter vaudeville on October 21, at either Elizabeth or Jersey City.

A melodramatic sketch will bear Mr. Arden upon his return.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Chicago, Ill., Oct. 5.

Editor VARIETY:

We were booked at the Star Theatre, Elgin, Ill., for week Sept. 29th. We opened Monday night, played two shows and did the same Tuesday. After the performance Del S. Smith, the manager, sent for us, and we were confronted with this remark: "Now, Mr. Rawls, I like your act; in fact, I am more than satisfied with it and feel sure it will draw in the people. You are booked in here for a salary I do not intend to pay, but if you want to finish the rest of the week for a cut I will play you, otherwise you cannot continue. You have worked for another manager close by here for a lesser salary a year ago, as he showed the contract, and I (Del S. Smith) do not intend to pay any more than he did." We got the advice of our lawyer and told Smith if he wanted to pay us a pro rata part of our salary for the four shows played we would call it square, and be only too glad to discontinue with our services for such a man. We consider this very unjust, and hope other artists will be benefited by our experience and tip. To verify our statement, the following artists were on the bill: Bingham and Gable, Geo. De Onzo, Ferri and Mack.

Rawls and Von Kaufman.

New York, Oct. 9.

Editor VARIETY:

An article appeared in VARIETY recently in reference to the "Congress of Spanish Dancers," which article is positively an injustice to me. As an experienced and well known manager of about 40 years in the amusement business, in all parts of the world, it has never been my policy to air a grievance through the columns of the press, particularly when there are other channels open for relief when contracts have not been lived up to between the parties interested. For the present I prefer not to go into details. However, should the matter not be amicably adjusted, I am ready and quite willing to show up the "methods" resorted to, which I am sure will make very interesting reading.

M. B. Leavitt.

Canal Dover, Ohio, Oct. 7.

Editor VARIETY:

I notice the act of "The A, B, C, D Girls" (which I have not seen) appears so similar to the one I do, I think best to speak of it now, as when I come East I will no doubt be considered a "pirate."

I have four in my act, three doing straight singing and dancing and one doing comedy in makeup.

The only difference is we are colored, three being "picks." I have done this style of act since July. I thought the idea good, but did not get the idea from any one.

Ada Wilkes.

"Kentucky Rosebuds."

Oct. 5.

Editor VARIETY:

I wish to state in justice to myself that my playlet, "On the Panama," that I am producing for Chas. Waldron this season, was written and produced by me in Spo-

kane, Wash., two weeks after the President's visit to Panama.

It was also produced by myself at Sid Euson's Theatre, Chicago, last May. You had a review of it by Frank Wiesberg in VARIETY of May 18, 1907.

I have been unjustly accused of plagiarism when, in fact, I was the first in the field.

Frank Finney.

Detroit, Mich., Oct. 5.

Editor VARIETY:

We notice in to-day's VARIETY a review by Rush of "Some Quartet" with the "Merry Maidens" at the Dewey, New York. Rush presumes to give them credit for what is our own original idea. He mentioned our act ("On and Off") as being used in "the same general form," but instead of giving us credit as the originators, he praises an act that has taken our idea.

Cameron and Flanagan.

Canal Dover, Ohio, Oct. 6.

Editor VARIETY:

Some days ago, while in New York, I saw "Salomy Jane" at the Academy, and discovered that the last line of the last act was "What is your name, man?"

I use the line "What is your name, again?" as the finish of my sketch, "The Rounder," which same is duly copyrighted and has been almost constantly before the vaudeville public for five years.

This merely as a matter of record.

J. C. Nugent.

Springfield, Ill., Oct. 7.

Editor VARIETY:

It was with great pleasure I read in VARIETY that my friend, R. G. Knowles, while crossing the Atlantic, declined to appear at the concert on board for the benefit of the Seamen's Fund.

I have traveled the same ocean fourteen times and was always approached to contribute a part of the entertainment. We pay our fares and large tips. Besides, the very people who beg of you to appear don't know you on land. R. G. is right. A portion of the proceeds should be devoted to the actors' associations of America and England. I've seen as high as \$1,000 collected at these concerts and none could be given without professionals.

As R. G. is one of the brainiest and best fellows, on and off, it will not surprise anyone to see the subject he has started taken up at once.

Eddie Leslie.

En Route, Oct. 7.

Editor VARIETY:

Hope you'll give us space to make mention of Hugo & Kelly, managers of the People's Theatre, Cedar Rapids, Ia. These gentlemen are really so courteous that they are unique.

One instance deserves notice. Sunday night in the artist's pay envelope there is the usual typewritten slip, accounting for salary, agent's commission, etc., and at the bottom this legend is printed in red ink: "Many Thanks." Hugo & Kelly pay full salaries and their attitude is delightfully novel.

Fiske and McDonough.

FIRMS JOIN IN SOUTH.

All new vaudeville theatres in the South, lately opened or to be acquired, booked through the United Offices, will be jointly managed by Weber & Rush and Wilmer & Vincent, two firms having variety houses in the North booked by the United.

The agreement to this effect was reached this week, and the vaudeville interests of the two concerns below the Mason and Dixon line will now and hereafter be merged into one. Both firms have plans for that section of the country, and they will be worked out under a mutual understanding.

The basis of the agreement is Weber & Rush's Orpheum Theatre at Atlanta, Ga., formerly the El Dorado, and recently opened for vaudeville, Wilmer & Vincent contributing their Colonial at Norfolk to the pool, and a new theatre, announced by both for Richmond, Va., will be erected, coming into the combination just formed.

"SPOTTER" SPOTTED.

Kansas City, Mo., Oct. 11.

The Shubert Theatre is steadily climbing in its receipts. This week was satisfactory as to patronage and the best in receipts since the opening of the house under the "Advanced Vaudeville" policy. The opposition is undoubtedly felt in the Orpheum, although that house is doing big business.

The Orpheum people spend about \$1,000 a week in advertising as against about \$500 which makes up the Shubert's advertising bill.

An amusing incident happened here Monday night. A "spotter" from the Orpheum's staff went into the Shubert. He bought an orchestra seat, and after counting up the lower floor, tried to get into the balcony and gallery, but was stopped. Manager Sanford shortly went over to the Orpheum on a pretext and was sitting in Mr. Lehman's office there when the "spotter" came in to report.

DOOLEY'S ACT BREAKS UP.

Toledo, Oct. 11.

J. Francis Dooley is giving a monologue this week at the Valentine Theatre, where a Klaw & Erlanger vaudeville show is holding forth for the week.

Mr. Dooley lost two of his girls, Corinne Sayles and Queenie Lauder, last week at Louisville, causing him to return to a single act.

UNITED HAS SHERIDAN BLOCK.

The United Booking Offices has made the arrangements for a tour of Sheridan Block in "Robespierre," which Mr. Block presented at the Fifth Avenue Theatre last Sunday evening.

The actor, who was for some time chief support to the late Richard Mansfield, first produced this dramatic sketch at a Friday evening "try-out" at the Gotham, Brooklyn, last winter.

ZIMMERMAN PIECE READY.

J. Fred Zimmerman's vaudeville production called "Camille," a miniature musical comedy, will be shown around New York for the first time next week.

It has as authors Victor Herbert, who composed the music, and Geo. V. Hobart, the writer of the book and lyrics. There are sixteen people in the act.

RELIEVING MORRIS OF ACTS.

Chris O. Brown, formerly general manager of the International Theatre Company (Sullivan-Considine Circuit) in Chicago, took charge of the Eastern affairs of the S.-C. concern this week, establishing himself in the S.-C. headquarters at 1358 Broadway. Freeman Bernstein remains in his old capacity with the Western Circuit, although Brown does the booking and routing of acts.

Since his arrival in New York Mr. Brown has entered into an arrangement with the William Morris office by which his principals will use a considerable number of acts from the Klaw & Erlanger list. Already half a dozen have been placed under contract for varying lengths of time. These acts will play under the regular three-a-day schedule of the Sullivan-Considine houses. There is no iron-bound contract between Sullivan-Considine and Morris. According to Mr. Brown the Morris lists are offered him, and he takes those wanted.

"I am here," said Mr. Brown, "in a sort of free lance capacity. I took a trip around our circuit recently and it became evident to me that we were in need of new material. When we first went into the popular-priced vaudeville business that style of entertainment was new to the patronage for which we made our bid. They were satisfied with a grade of bills that are now considered inferior. We have educated them to higher tastes.

"There is not a large field from which to pick in the West. When the artist arrives in Chicago he usually has contracts signed in New York in his pockets. And so we found that we were using too many acts for return engagements. New York is the vaudeville centre of the country and in my search for new material I have come here to make this my permanent residence."

CLAIRE ROMAINE REMAINS.

A new contract has been entered into between Klaw & Erlanger and Claire Romaine, the English impersonator. Miss Romaine will remain over here under the firm's direction.

It is understood the United Booking Offices made Miss Romaine an offer of a large amount to play on its time after the expiration of the original K. & E. contract.

10-20-30 IN MT. VERNON.

George Homans, the agent, has taken the Mt. Vernon theatre in that city, formerly called the Ring Opera House. Shows of the 10-20-30 variety are given, the house having opened under Homans' management last Monday.

The bill for next week is "Happy Days in Dixie," Harry Carter, Franklin and Arville, Dudley Sisters, Kelly, Masse and Company, Hillyer's Animals and Swada Troupe.

After each full stage act there are either moving pictures or illustrated songs. The bill costs from \$350 to \$400 weekly.

The Four Lesters were sent to the Gotham, Brooklyn, on Monday to strengthen the show.

Richard Golden is about to return to vaudeville in a sketch.

CAN'T SECURE FEATURES.

Amsterdam, Holland, Oct. 1.

That the American "vaudeville war" is being severely felt by European managers is made apparent here, where Director Harlem has been unable to secure feature acts to take the places left vacant in his bill by the cancellation of Barnold's Dogs and the Seven Mowatts. Griffin and DuBois, who are on the bill, together with DeBiere, the illusionist, both American acts, were held over week of September 30 in order to give the manager time to cast around in search of somebody to take the place of the cancelled turns.

A year ago at this time a manager could have filled up ten vacancies with feature acts at twenty-four hours notice, using acts going to or returning from England.

An agent who came to Amsterdam in search of acts for the opening bill at Barrasford's new theatre in Brussels, found no one at liberty until 1908.

This town is partial to Americans. In addition to Griffin and DuBois and De Biere, the States are represented by Stuart, "the male Patti"; Tambo and Tambo, and Campbell and Johnson.

BUYS EVANSVILLE HOUSE.

Evansville, Ind., Oct. 11.

Frank B. Hooper, of La Salle, Ill., has purchased the Bijou Theatre here. It will hereafter be known as the Majestic. It is being improved and remodeled and will open next week with three shows daily at popular prices. The Majestic will be an item in Mr. Hooper's circuit of vaudeville theatres.

ORPHEUM EXPERIMENTING.

Denver, Oct. 11.

A new theatre will open shortly at Fort Collins, Col. It is now in course of construction. The house will be booked by the Orpheum Circuit Company at the beginning.

Local theatrical men are of the opinion that this will be a sort of experiment, Fort Collins being too small a town—it has only 15,000 population—to support Orpheum bookings. It is probable that the house will split a week with Greeley, nearby.

AN AGENT'S MEETING.

According to report there will be held to-day in New York a meeting of vaudeville agents to discuss certain conditions which have made themselves manifest in their intercourse with managers.

Invitations have been sent out to the commission men to attend, although one or two of the ilk were not on the list of addressees.

HIGHER WAGES, MORE ADMISSION.

Portland, Oregon, Oct. 11.

A recent demand made by the employees of the various theatres for an increase in wages has caused the managers to organize "The Managers' Association of Portland," electing Geo. L. Baker president, James H. Erickson treasurer and Milton Seaman secretary.

The association has conceded the demand, and also slightly advanced the price of admission to the Grand, Pantages', Star and Lyric, to take effect Oct. 6.

It is not expected the other houses will advance admissions, although they have increased the wages of their employees. Those benefited by the increase are the musicians, stage hands and ushers.

"SKIGIE" "SORE" AT ALAN DALE.

Sees the Bill the Famous Reviewer "Roasted," and Says "Alan Dale's a 'Fine' Critic."



That's the show (Colonial, matinee, Oct. 5) Alan Dale roasted. Gee, he's a "fine" critic, and I'm sore at him. Why Pat and his wife (Rooney and Bent) got more applause than the whole bunch, and they had to raise the curtain twice after the card for that Spanish dancer was out, And Pat said to Marion right out on the stage, "Alan Dale said you hadn't ought to be here," and then they both laughed, and I told that to Alan Dale, too, and when this comes out I'm going to show it to him. They don't care, and I like them, and Marion had a lot of diamonds. Are they real?

That singer (Millie Lindon) was fair, nothing special, and her clothes (tights) fit her so close I thought sure they would bust out any minute, and that Spanish dancer (La Gardenia) and a fellow were funny. They dance around crazy like a couple of Indians, and the girl mad all the time as though something was the matter, and I wish I could get a set of bone clappers (castanets) like she had, and I've seen that ventriloquist (A. O. Duncan) a hundred times almost, and he said something new, but I forget it, and that act with the house boat ("A Night on a House Boat") was all right, and they had a calcium (searchlight) which they turned on the audience, and the boat is all lighted up at the finish, and then the big girl of the Elinor Sisters said "A man can fight better when he's married," and I knew what that meant, for a man can fight with his wife, and I liked them, they were different than before, and then that other sketch about the father and son (William H. Thompson in "For Love's Sweet Sake"), gee, Christmas, what it was all about? But it was a sad sketch, and maybe it was pretty good, and that girl who sings second (Netta Vesta) was all right, and I liked her first song ("What the Rose Said to Me") best, and those acrobats (Josselin Trio) were fine, and the twisting around they did at the finish (perch) was great, and the pictures were the same as the week before at the Alhambra, and I like new pictures every time; but I know what I would have if I could run a vaudeville show.

I would have a juggling act first (those two fellows who walk across the stage on ladders), and Alice Lloyd, and the Dillon Brothers and "A Night on the House Boat." Then that toy soldier (Fred Walton) and those two funny fellows from England (McNaughton Brothers) and Rooney and Bent, Jewell's Manikins and the Four Bards and Jack Norworth, then Mr. and Mrs. Sidney Drew and Berzac's Animals, and some good pictures.



LONDON NOTES



Sept. 28.

We had hoped that grim-visaged music hall war had soothed its wrinkled front, but we are not out of the woods, and may have to put on our war paint yet, digging up the buried tomahawk.

What is practically an ultimatum has been sent to Henry Tozer of the Oxford and Tivoli. Walter Payne, with that rare liberality which seems to run in the Payne family, contends that the Arbitrator never intended to raise the artist's salary by awarding payment for matinees. Well, the artists intend to raise Walter if he won't raise the stipend, as they are tired of double-back-action logic and cute evasions. They know a trick worth two of Payne's. Meantime relations are very strained, and the Oxford has gone so far as to look around for companies to jump in if a strike eventuates. The Canterbury and Paragon have called off their matinees, but these are popular institutions at the Oxford and Tivoli, and it wrings the souls of Payne and "Towzer" to pay extra money for them. Getting something for nothing has always been their idea, but now they must shell out the shekels, and pay hard, jinging and shining cash for the matinee sweat of the artists. If they don't there will be a finish fight.

Mr. Stoll grew disgusted and backed right out of the Managers' Association, saying it was not the policy of the Moss Empires to upset the serenity of the business on account of small details, and as long as he was in the association pressure was put on him to pursue the evasive, non-conformist policy. Despite Stoll's resignation the smaller fry are pursuing smaller ways, and if they keep on looking for trouble, they will get it.

Charles Mussett, assistant business manager at the Percy G. Williams Colonial, was formerly at Stoll's Empire, Glasgow.—Prince and Princess de Broglie are writing a three-act sketch around the story of their life, in which a young aristocrat, a gypsy girl, a flower girl, a baby in a garret, riches, poverty and other earthly good and bad things figure. Their remarriage by French law, without paternal sanction, is set for Nov. 25.—La Milo is at the Alhambra, and the Seidoms are at Stoke Newington, London, well draped. After her statues, La Milo does the Coventry ride on a very handsome white steed, and the amount of hair she lets down to drape her form makes you think of the Seven Sutherland Sisters in a New York show window.

The new style Battersea Empire is extremely pretty, tinted red throughout, and illuminations blazing from double festoons of glass crystals; a new device of the Crystal Lighting Co.

The new Gibbons hall, Willesden Hippodrome, is easily the largest in London, seating 3,500, and having great capacity in circle and gallery. The color scheme is cream and gold, and the large, deep stage is hung with heavy tableau curtains of a rich red, with gold braiding and tassels. This makes ten halls for Gib-

bons, and undoubtedly he will yet land on top of the town, for he is a live wire, and keeps his eyes open. His present relations with artists are excellent.

Hengler's Circus reopens October 5. There are 12 new private boxes and a large royal box of the style situated mid-circle in most European circuses. Beckett's Russian Co., direct from Buda Pesth, will put in the show, and besides the clowning and acrobatic contingent there will be a remarkable exhibit of several hundred trained animals.

At the Hippodrome "The Avalanche" is voted the best thing yet, as in this last Parker sensation the arena is not turned into a lake, and the catastrophe is a fresh one. Tobogganing, ski-jumping, Alpine yodeling and the like are all worked in, while genuine Swiss guides and travelers, roped together, climbing the heights with Alpenstock in hand, impart a touch of realism. In the finish rocks, cedars, Swiss cottages, people and everything yield to the sweeping downfalls, and the smash and crash is a big one.

A splendid and generous send-off was given Vesta Victoria at the Camberwell Empire (in which she is a stockholder) on occasion of her leaving for America. In Mr. Barrasford's unavoidable absence Manager Sparrow presided, and paid Miss Vesta high compliment, praising her especially for her very active interest in the Music Hall Home. The little lady responded most graciously, and said while she would not be here this Christmas she would like to know that all the inmates would be well provided for, to which end she was pleased to hand a guinea (\$5.25) to each member of the home through the secretary, to be expended as the committee thought best. After various excellent speeches, a large silver loving cup, given Miss Vesta by Messrs. Klaw & Erlanger, was filled with champagne, and all present had the pleasure of drinking good health and prosperity to the gifted artiste.

At Warrington, the half-way town between Manchester and Liverpool, Macnaghten has just opened his best hall, the New Palace and Hippodrome. It seats 2,100. Stage 30 feet deep, with automatic fire curtain. The fine new hall Broadhead is just putting up in Liverpool will also be a beauty. All the new halls going up have plenty of stage room and facilities for every kind of act, something you don't always get in the older and smaller halls of London.

A great armour scene will be the showy feature in the new Alhambra ballet.—The Crystal Palace Brass Band festival starts to-day, 150 bands compete for prize totals of \$8,750.—Keith's Princess is announced to open for melodrama in November, though it might be Christmas.

The case against Eugenie Fougere, who was arrested in Washington, D. C., last week charged with doing an indelicate dance, was dismissed in the police court of the Capitol.

THE BROCKTON FAIR.

Despite a rainy Friday that cut the attendance to less than 12,000, the annual fair in the Massachusetts Shoe City averaged close upon the record figures in receipts made two years ago. On one of the five days of the fair when the proceedings were graced by the presence of two New England Governors, not to speak of Reginald C. Vanderbilt, whose horses were entered in the horse show, and Maybelle Gilman Corey, the takings made a new high mark, being \$1,400 ahead of the best previous figure. This was Thursday, when 77,675 paid admissions were registered on the turnstiles.

The fair grounds cover an area of approximately half a square mile. Within the enclosure a circular half-mile track is all but lost in a far corner. A huge grand stand seats 8,000, and the whole place is laid out on the same generous scale. "The midway"—a rather quiet "midway" as compared with the Coney Island institution—is a quarter of a mile long.

The prize pumpkin plays a minor role here. The affair is decidedly sophisticated. There is blue-blooded stock galore to engage the attention of the rural visitors, but it does not occupy the star position. There are other and more citified features.

The vaudeville bill, given free, together with Knabenshue's airship and balloon ascensions, figure out at a cost of about \$15,000 alone, and the purses and prizes offered in the trotting races come up to an immense total. One of the smallest stakes offered in a trotting event that took place at 10 a. m. was \$500 and the other purses ran up to \$1,000.

Business is entirely suspended in Brockton for Wednesday and Thursday of fair week. The factories close down, most of the stores put up the shutters, the population giving itself up to enjoying the annual event. The celebration takes the alcohol form to a remarkable extent, considering the fact that the town is strictly prohibition, and it is probably due to this circumstance that the fair association maintains its own police department, with a station house and court within the grounds, a legal end that is kept fairly busy. A fire department in miniature is also one of the items of the little community.

The fair association is made up of a coterie of wealthy local men and is not conducted for money-making purposes. It has always shown a profit, but aside from the maintenance of a sort of sinking fund, the profits are annually devoted to charitable purposes. Last year \$10,000 were donated to a local hospital. The fair, too, accepts no state appropriation, for the reason that the association prefers to be free from any interference on the part of the government in the matter of fixing the dates upon which it is held, etc.

The fair opened Tuesday. A high wind prevented Knabenshue from going up in his airship "Toledo," and it was not until Thursday that the weather made an ascension possible. Conditions were perfect on that day, and the young aerialist sent the ship up without a hitch. He drove it over the crowded field of the track and manoeuvred before the packed grand stand only a couple of hundred feet above the ground before sailing to greater heights.

SUMMER PARKS

The big balloon remained in its house over Friday, and a second flight was given Saturday morning, when Knabenshue sailed two miles to the centre of Brockton and return. As he reached the park on the trip back the airship struck the cupola of one of the cattle barns and the covering was badly ripped.

The parachute leaps, supplied by the American Balloon Company of Boston, were scarcely more fortunate. Only three performances were attempted, on Wednesday, Thursday and Saturday.

The vaudeville bill was given on two stages set up on either side of the judges' stand at the finish line of the track, facing the grand stand. The rigging for the three big aerial acts was placed just behind the stages.

There was enough material in the show to make up the specialty portion of a very respectable circus. Nearly 100 persons were concerned in the exhibition, which was booked by and run off under the management of J. Harry Allen, the agent. Oscar Babcock was featured as the "thriller" with his bicycle trap "loop-the-gap." High winds forced him to pass several performances.

In the aerial department were the Six Flying Banvards in a casting act. The woman and the girl of the sextet have little to do except fill in breathing spaces, but the work of the principal flyer is exceptionally good. He opens with a splendid double forward from a catch into the trapeze and finishes with a triple into the net. Throughout the work is fast and smooth, with good variety of material.

The Alvos, who were one of the up-in-the-air features of the Hagenbeck-Wallace Circus early this season, gave their aerial comedy bar act in much the same form. Both straight men are clean, skillful acrobats. Mull executes half a dozen pretty doubles into the net from a giant swing, and Cooper does a dangerous-looking double layout somersault from the same hold. The third member of the trio contributes a touch of comedy which runs through the act without delaying it or holding up its speed.

In spite of a stiff wind James Hardy went through his high wire act at every performance. He has a good comedy opening in tramp costume, with a number of odd steps, and later strips to tights. The wire is rigged at a height of about 60 feet and the work of the aerialist looks exceedingly dangerous, particularly the bicycle ride, in which he was injured recently.

Paula Piquet, equilibrist, handles her routine with a polish of style and form that bespeaks a thoroughness of training characteristically German. She looks well in tights and handles a neat routine of handstand feats with certainty. Ramza and Arno were billed as comedy acrobats, but the acrobatic portion of their act was almost nil. It ran more to simple juggling. The routine is laid out for laughing purposes only and fills its mission perfectly. The pair have a good series of laughable novelties, with plenty of variety and first rate comedy value. They work entirely in pantomime.

The Donegan Sisters, including Nellie Donegan, who gave a single specialty in the Madison Square Garden Rink last

Winter, offered a graceful skating act, which was used as an opener on one of the stages. The girls have all the advantage of attractive looks and dressing, and their skating makes a decidedly pretty exhibition. The specialty was made up from the Dunedin Troupe of bicyclists, which occupied the same stage later. The bicyclists seem to improve at every showing. Their team work approaches perfection in its machine-like precision and seeming ease, and the bit of whirlwind tumbling of the girls gives it an agreeable novelty. It makes as effective a number out-of-doors as in a theatre.

The Melrose Troupe of five in tumbling and Risley work get away from the familiar routine. They have developed an interesting combination of hand-to-hand and two- and three-high feats and Risley work, and handle all their tricks with a good deal of skill. Five men, all big, well-appearing fellows, are concerned, and the number makes possible a great many novel formations.

Rush.

The Inter-State Fair at Trenton, N. J., last week carried a large number of open air features, mostly of the sensational kind. The full list of attractions consisted of Kennebal's Clowns, The Great Calvert, high wire; Marriot Twins, Rae and Benedetto, a watermelon eating contest between five colored men, who afterwards had a "Battle Royal"; Minting, the Marvel; Mlle. Omega, "The Double Somersaulting Automobile," Dare Devil Schreyer in a new and sensational act, Kronemann Brothers, comedy acrobats; a relay race on ponies (four miles with a nine-minute time limit), "Double Whirl of Death," LaRoux and LaRoux, Welch's Running



JULIAN ELLINGE.

Julian Ellinge in his new turn is attracting more attention than ever, especially his "Gibson" number, a picture of which appears above. On Sept. 2nd Ellinge opened his fourth season on the Keith Circuit, where he has always been a most successful feature.

His new act is far ahead of any of his previous efforts, in that he makes three complete changes, from wigs to shoes. At Hammerstein's next week the public will find a wonderful improvement over the act seen at the Alhambra a few weeks ago, as Ellinge is always adding the little things which make his entertainment so different from anything in the same line, detail and simplicity being the features. At the conclusion of his present booking Ellinge returns to London and Paris for the summer season, showing his new act, having booked a two years' tour on the Continent.

Dogs, and Beechy and his airship. The fair closed on Friday, but a twelve-hour automobile race was held Saturday, starting at noon, and most of the attractions held over a day. The endurance auto race did not draw to any great extent. There were six entries, but the excitement was slight, and it developed into a monotonous grind for those not intensely enthusiastic over the gasoline machines. Short races and spurts are much better, particularly by machines which can make fast time. In the continuous race a speed of about 40 miles an hour was maintained on the half-mile track. A world's record was established for 100 miles on a circular track of this description, but the pace attained by the automobilists was deceptive. Many a chauffeur on a country road has seemingly gone faster. To the country folk present it was not as exciting as a trotting race would have been. One thousand dollars in prizes was offered, and the entrance fee \$100 each. A comedy part of the race was to see a Franklin 12 h. p. car losing a lap in about every four in competition with the larger machines, up to 60 h. p., but still plugging away in the hope that accidents to its competitors would permit it becoming at least one of the four machines finishing which might participate in the cash rewards. If the fair was running under no better direction during the week than was evident on the last day, it must have been very poorly conducted. The only person with human intelligence who could be located, excepting William T. Taylor, in charge of the amusement program, was an office boy, and the boy knew nothing.

Dare Devil Schreyer, the first man to "loop-the-loop," and since then the originator of many hair-raising feats, has lately returned from abroad with what looks to be the sensation of the year. Schreyer was at the Inter-State fair at Trenton, N. J., last week, but did not exhibit on the closing day, owing to rain. His performances of the earlier part of the week caused much talk, however, and Schreyer's latest gives him unquestioned right to the title of "Dare Devil." A glance at his apparatus and an understanding of what he does tells this. At the Trenton fair grounds there is a track about 35 feet wide in the home stretch. On the grand stand side was a made tank, about nine feet wide and fifteen long. This was filled with water to a depth of say five feet. Abutting the track and directly opposite was a wooden framework, about 150 feet long and three feet wide. This rose to a height of about 70 feet at its apex, inclining to a height of about 35 feet at the point flush with track. Schreyer rode down this incline on a bicycle and, reaching the edge, flew off the narrow board, the bicycle dropping to the track, while the Dare Devil took a forward dive over the width of the track to the tank on the other side. It is so dangerous that a swerve or miscalculation would cost Schreyer his life. The sensationalism of the act must be greater in the actual accomplishment than the imagination can conjure. A representative of VARIETY who went to Trenton to see Schreyer's performance arrived there on the day he did not appear, but the apparatus, and the general talk on the grounds about Schreyer, told the story almost as well.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Baptiste and Franconi, New York.
The 6 Bonazzettis, Hammerstein's.
Bransby Williams (Reappearance), Colonial.
Chas. Stevenson, Herbert Standing and Company, 125th Street.
Thomas Potter Dunne, Pastor's.
Baron's Dogs, Grand Opera House.
Richard Burton, Keeney's.
Jos. Hart's Comedians, Keeney's.
The McCarvers, Keeney's.
Valecitas' Leopards, Gotham.
Angela Dolores and Company, Novelty.

Marie Lloyd.

Songs.

32 Mins.; Open Two; Close One.
Colonial.

It was not until Marie Lloyd reached her fourth number on Monday afternoon at the Colonial that the audience was given a flash of the English singer's possibilities. Perhaps the fact that everyone expected something different from the rest brought about the disappointment, but in the "Spanish Burlesque," with a familiar melody, Miss Lloyd placed a few "wriggles" and some expressions, leaving the stage after "The Coster's Wedding," which followed, with those in front devoutly regretting she had not offered a repertoire such as we have heard she gives in London. Three other songs were sung, not one remaining in the memory, and the thing lacking with the sister of Alice Lloyd is songs. It is about ten years since she appeared here last, in the days of Koster & Bial's. The younger generation does not hark back that far, and all of the younger generation in the city seemed to have flocked to the Colonial at the first matinee this week. The house looked more like a "Fluffy Ruffles" reception than a vaudeville audience. The youngsters laughed, and the youngsters applauded. Marie resembles Alice in looks and action, or perhaps it should be said that Alice resembles Marie, but the younger sister arrived first in the present-day vaudeville, and she stole the cream. It is quite likely she will keep it. Alice is a strong favorite with New Yorkers. Her "Tourist and the Maid" was "stronger" than anything Marie probably thought of for New York, but still New York raised Alice to the pinnacle of popularity. Alice is more dainty and winsome on the stage. This may be gathered, though, from the handicap Marie was suffering from through the sedate selections. Marie had to offer a speech in which she said she could not do justice to herself. Her nervousness was obvious, but she must follow her sister—and her sister arrived first.

Sime.

Hetty King.

Male Impersonator.

36 Mins.; Open Two; Close One.
New York.

It isn't just the thing to compare Hetty King, who appeared at the New York on Monday for the first time in America, with Vesta Tilley, to whom no one stands close as a male impersonator in the opinion of the average New Yorker. Miss King is young, with long years in front of her for experience to reach the high

stage of artistic finish already passed by Miss Tilley. Had there been no Vesta Tilley, there would have been a "Hetty King" to-day as the first among the ultra-swagger dressers and singers in male attire. Considered by herself, Miss King is a go, and one song did much to clinch this. It is "I'm Going Away," quickly placed upon the road to universal approval by the audience, and allowing of a sailor's hornpipe at the conclusion, which Miss King danced as one has never been danced over here before. Her opening selection, "When a Fellow is Twenty-one," was second in favor, without danger of being taken up to any extent, while the second, "On the Pier," is out of the running altogether. "When a Fellow's a Married Man" does not fare much better than the previous number, and "London Town," the fifth and last on Monday evening, could not hold up the hit "I'm Going Away" had made. In evening clothes Miss King is all that has been claimed for her. In two other costumes, one of a vanilla color, and the other a green, there is a hybrid garment, resembling in about equal proportions a tailor-made woman's jacket and the tail of a man's dress coat, which gives the singer a more feminine than masculine appearance. Her changes are perfectly made in their completeness, and for speed in this she has the advantage over Miss Tilley, but Miss King's hats either seem to misfit or are poorly worn. She is a good looking girl, and makes a fine boy, with a pleasant singing voice. In "When a Fellow's Married" the Englishwoman attempted a bibulous youth, but it did not seem a studied characterization. The management provided a very pretty palace setting for the first three numbers. Hetty King is an American success, but she is unfortunate in having to stand comparison with Vesta Tilley.

Sime.

John C. Rice and Sally Cohen.

"A Bachelor's Wife" (Comedy).

24 Mins.; Three (Interior).
Colonial.

John C. Rice and Sally Cohen are nearly chiefs among the experimenters in vaudeville. They want new sketches continually, and they are continually playing in them. This is a point in their favor, which would excuse anything, and because "A Bachelor's Wife," their latest offering, by Herbert Hall Winslow, isn't the success they would have, it is not their fault; the sketch simply does not fit them. Mr. Winslow has caused Mr. Rice to take care of a character played long ago by Harry Connor in Hoyt's "A Trip to Chinatown." The story itself is not logical in its conclusion, and does not offer a plausible excuse for the improbable ending. Bessie Deering (Miss Cohen) arrives at a lodging house in New York prepared to marry a Dr. Smith (who is on the program, but does not appear) the next morning. Having a letter from her aunt in Stamford to the landlady, she is shown to the room of Arthur Bachelor (Mr. Rice), whom, the landlady supposes, is on a health-seeking trip. Mr. Bachelor's physician is the same Dr. Smith, and it develops that the Doc-

tor has advised Bachelor to travel for recovery from nervous prostration, with the injunction to the patient he must not think of marriage among many other things. Mr. Bachelor and Miss Deering are cousins, betrothed by the will of a relative, and upon the marriage depends the possession of certain bequests left by the deceased. Bachelor returns to his apartment at about 1 a. m., discovering Miss Deering. From there on it is farce, with Bachelor dilating upon the state of his health, making youthful grimaces and love to his unknown cousin, counting the cost by the number of weeks or years taken off his life, striving to keep his health up by numerous doses of medicine. In the explanations, the identity of the two becomes known, Miss Deering throws the physician over, and at two o'clock in the morning the young couple are in each other's arms as the curtain descends with an avowal of love and marriage having been made and accepted. Monday afternoon everything went wrong on the stage. In a number of important places something happened to mar the smooth serenity of the playing, but with all that, comedy piece though it be, "A Bachelor's Wife" is not up to the Rice and Cohen mark. Any number of their former successes are much better.

Sime.

R. G. Knowles.

Singing Monologue.

18 Mins.; One.
New York.

R. G. Knowles reappeared in vaudeville on this side at the New York on Monday. Since leaving these shores Mr. Knowles has toured Great Britain. It would naturally be expected that if the comedian were to introduce a new song it would be either new or English. But instead Mr. Knowles sang "Every Little Bit Added to What You've Got Makes Just a Little Bit More," written and published by Americans, having been sung over here often of late. In addition to this, Mr. Knowles sang three verses as they were written by the author, and as they have been sung before. He did not score heavily with the number. His bid for the good graces of the audience, which were given him, was with "The Girl, the Wife and the Widow," Knowles' standby. Some new monologic material has been added to his act, which goes into President Roosevelt's "race suicide" for a laugh, but still is as topical and as questionable as a reference to the recent law enacted for the betterment of social conditions.

Sime.

La Fornarina.

Spanish Singer.

12 Mins.; One.

Apollo, Paris, France.

Senorita Fornarina, a good looking blonde Spanish girl, makes her debut in Paris, and was received rather enthusiastically. She sings three or four songs in her native language with a good deal of shrugs, eye-flashes and gesticulations, not forgetting the typical Spanish movements. Senorita has magnetism and she makes a strong appeal as a lively soubrette.

O. M. Seibt.

"Le Choc Infernal" (Athletic).

20 Mins.; Two.

Apollo, Paris, France.

Ronco, a French athlete of fine development, opens by posing on a revolving pedestal, evidently intending to impress the audience with his strength, which enables him to execute the motorcar trick, called "Le Choc Infernal." The frame in which he poses disappears, and after a very long interval the curtain unveils a structure in the scene supposed to be a track for the motorcar. This track is probably made for small stages, as it is very short, and of almost no height. A neat looking toy motorcar, in which a chauffeur is seated, is pulled up, and after some detailed inspection on the part of Mr. Ronco, the car comes down at very slow speed and is caught by the Frenchman, disappointing the audience badly, as there is no sensational effect whatever in the "choc infernal." The act may, in short, be described as the poorest "fake" in the line of "auto sensations."

O. M. Seibt.

Jesse L. Lasky's

"Robinson Crusoe's Island" (Operetta)

(12).

26 Mins.; Full Stage (Special Set).

Colonial.

Jesse L. Lasky in "Robinson Crusoe's Island" has sought to combine a musical comedy with a miniature comic opera. He has attempted too much. It is about one-half of both, and not satisfactory in either. The setting, not extravagant or unusually expensive, is an island. The "ocean" is in view through a poorly painted back drop. There are cannibals and pirates, the company being composed of four principals, four chorus men and four girls. The men "double" from the fierce to the ferocious, while the girls have a couple of changes, one a "kangaroo" number sung by Fanny Frankel, who also sings another. John P. Rogers is Robinson Crusoe, with some good lines, and an excellent voice. His is the best part and playing in the piece. Ben Deely, of the team, as Rogers and Deely are featured, is the Man Friday in blackface. Mr. Deely is a likeable comedian, and on form the act should have been a success, as the girls are good looking and shapely. "Robinson Crusoe's Island," however, should have a lot of making over. The "kangaroo" bit could be thrown into the painted ocean, and the drop along with it. In the general revision Mr. Deely might be restrained from saying "Is it?" This is an expression of Thos. J. Ryan's, of Ryan and Richfield. Mr. Deely repeats it so often one might imagine he had a proprietary right to the exclamation. As at present constructed the piece will just pass through, but is not high grade, nor will it attract more than passing notice.

Sime.

Emmett Devoy and Company.

"In Dreamland" (Comedy).

Full Stage.

Fifty-eighth Street.

The Devoy sketch "In Dreamland" is a bizarre piece of work. Its comedy is childish and whatever interest the trifling plot might carry is lost in the sea of dialogue and uninteresting farcical incidents. The playlet runs at least eight minutes before the story gets a real beginning and even after that the narra-

tive is interrupted at frequent intervals for the introduction of detached "comedy business."

The principals overplay at many points and Devoy himself is all noise and clowning. Herminie Shone, as the daughter of Venus, who appears before the egotist Hammond to teach him a lesson in humility, a la "The Messenger From Mars," is a stunning "spook" and makes the reading of her lines a real delight. She has a splendid voice and was the most graceful and quiet member of the cast. Will Foran takes his cue from Devoy, and plays with the delicacy of a calliope. The noise, however, caught the upstairs portion of the house and the sketch closed with a fair amount of applause.

Rush.

Cruze and Gresham.

"A Domestic Blizzard" (Comedy).

2c Mins.; Three (Interior).

Pastor's.

Last week at Keeney's Fulton Street Theatre, Brooklyn, Hal Clarendon and Company presented "How He Woke Up," and the author was listed as J. K. Hutchinson. That piece and "A Domestic Blizzard" played this week at Pastor's by Jim Cruze and Elsie Gresham are one and the same, identical in lines and situations. No credit is given for the responsibility of the sketch at Pastor's. From the similarity of the two it would be concluded that this comedy has been written in book form, with guides for the delivery of lines and business. Married life has become a humdrum affair for a husband who wants excitement in his home. His wife, overhearing him complain to a friend through the telephone, institutes a line of action which brings her husband to a realization of his error in not respecting a quiet life and loving wife. That is the plot. Miss Gresham is a pretty blonde young woman, and played with much spirit. Mr. Cruze handled the role of the husband nicely, without regard as to how much grease paint was on his face. The sketch is in the "three-a-day" division at Pastor's, and although following another with a matrimonial incident as the groundwork, won much favor.

Time.

Parmet and Russell's "Singing Travelers." Male Quartet.

2c Mins.; Full Stage, Open and Close in One.

Keeney's.

Another arrangement designed to introduce a male quartet in a novelty setting. The organization has the germ of an attractive idea, but it is just now in the raw. Out of the material at their hands they should be able to develop an entertaining novelty. The opening shows an airship inventor studying a model of his balloon. He falls asleep, and the scene is suddenly shifted to the clouds, where the quartet is riding in the car of an airship. The stage is draped on three sides with white, and upon this surface a moving picture machine throws a fair representation of drifting clouds. There is a little comedy talk, a la Fields and Wooley, varied from time to time by a moving picture or a colored scene thrown on the screen. A cathedral in Rome is shown, and this is the music cue for "The Rosary." The capitol at Washington is the signal for a patriotic medley. The

closing shows the professor back in his study, where the other members of the quartet enter to awaken him. The harmony was false and grating in the first number. The tenor was apparently responsible for this. With better pictures, moving pictures, if possible, a better line of talk and smoothness of running that experience will give, the number should go nicely.

Rush.

Walsh, Lynch and Company (1).

"Huckin's Run" (Comedy).

Four (Special Set).

Fred Irwin's "Big Show."

It is needless to term "Huckin's Run" a "one-act melodramatic comedy." Let the sketch speak for itself. It is one of the best olio numbers in burlesque today. The piece tells a little story, founded upon an old, worn-out melodramatic theme, that of an orphan being robbed, and a "wise" young fellow who has fallen in love with her discovering the theft, and the fact that his sweetheart is an heiress. Some of the dialogue attached to this section of the piece might be discontinued. The soliloquy by Billy Butts (Billy Walsh) that he is, not "good enough," "marry for money," etc., is too insipidly "mushy." Billy is from New York and full of slang. The audience likes it, and Billy, who sings earnestly, in very nasal tones. There is a tree in the setting, and the betting was two to one that "Neath the Old — Tree, Sweet —" would be rendered, but it wasn't. "If I Only Had the Nerve" was sung instead, with Frances Hooper, a very pretty girl, sitting on a bench at the foot of the tree, and (speak it softly) without the "spot-light," shining upon her. Frank E. Lynch is playing a dual character role, one, the cheating, miserly post-master, rather bleak in its conception, but this is amended for by Mr. Lynch's impersonation of a country constable. There is good comedy in the act, good slang, good looks, good setting and, the audience believes, good singing. At least Mr. Walsh forcibly expresses his songs. "Huckin's Run" makes a solid hit.

Time.

Richard Buhler and Company (1).

"The Cracksmen" (Dramatic).

24 Mins.; Full Stage (Interior).

Keeney's.

"The Cracksmen" is a mess of super-sentimental trash with about as much finesse in its presentation as a dime novel. Mr. Buhler plays the "gentleman burglar," and by the same token does a quantity of very bad acting. The sketch was probably written by an actor. No one else would dare to have put so much tall acting, posing and stilted talk into it. The "gentleman burglar" in pursuit of his vocation comes to the apartments of one Richard Cavendish to lift a \$50,000 diamond, which the careless Cavendish leaves unprotected in his study. He is interrupted in his burgling by the entrance of Miss Kraggs (Louise Orendorf), a low-class sneak thief. The "gentleman burglar" poses as the owner of the establishment and forces the girl to look for the gem. Meanwhile in looking over an evening paper the "gentleman burglar" learns that he has been discovered and exposure awaits him. Being thus "caught with the goods," he seeks to extract a promise from the girl that she will lead a better life, and in this process learns that she is

his "chee-ild." Whereupon there are more heroics and the curtain falls upon the pair, hand in hand, "going away from there." Miss Orendorf handles her role with a certain amount of skill, but Buhler is stogy and artificial to a degree that makes "The Cracksmen" utterly unconvincing.

Rush.

Leon Rougee.

Imitations.

8 Mins.; One.

Fifty-eighth Street.

Leon Rougee, a foreigner, offers his curious specialty in an unostentatious manner, utterly devoid of setting or incidental, letting the wonderfully faithful mimicry of musical instruments make its appeal unaided. He has the gift of mimicry to a remarkable degree. The cornet imitation with which he opened was exceedingly well done, but the volume of sound was not heavy enough to carry to the distant corners, and there was a restless movement in the back of the house. A cello selection won the audience over immediately. Rougee catches the cello quality perfectly and with the eyes shut one is really deceived. A flute and piccolo solo followed, and the number closed with enthusiastic applause. Rougee dresses plainly, but neatly, in evening clothes. His bearing is quiet and assured.

Rush.

Lo Miers.

"The First Quarrel" (Songs and Talk).

14 Mins.; One.

Pastor's.

Charles and Helen Lo Miers are making their first appearance at Pastor's. Their attractive stage appearance is the greater part of the act. Both are dressed in eccentric make-up, suggesting a foreign act. It is a good juggling scheme, and were the talk able to hold up its end the team would be in possession of an excellent offering, as there are two good songs, one topical, called "Did You Ever Stop to Think?" This should have been sung earlier with plenty of verses. It is now used for the encore. "The First Quarrel" is the conversation, each berating the other's family in short sentences. The dialogue probably read well in manuscript, but it won't do in public. Mr. Lo Miers is said to have written the musical numbers. Perhaps he wrote the conversation also. If he did, he might secure some one else the next time. The dressing idea is so good that Lo Miers ought to have an act written around it, when they would probably be heard from.

Time.

Shean and Williams.

Conversation.

16 Mins.; One.

Keeney's.

Harry Shean is a brother of Al Shean, of the team of Shean and Warren. He follows his brother pretty closely in makeup and method, and could easily be taken for the latter, whom he resembles to a remarkable degree. Arthur Williams dresses as a burlesque barnstorming actor, but gets away from the usual posing, strutting and vocal fireworks. What the pair seem to need most in the development of the talking act is the working up of some sort of consecutive line of dialogue. At present the matter is a collection of jokes thrown together haphazard.

Continued playing will get the conversation moving more smoothly and also give a clear appreciation of its values. Shean is genuinely funny in the same way as his brother. He makes a capital dialect comedian, and even in its present state the act registered a flattering average of laughs.

Rush.

"The Mad Stampede."

Dramatic Sketch.

21 Mins.; Full Stage.

Dewey, "Miner's Bohemians."

The offering, in which Mabel Carew and Gertie Hayes are featured, is rather hard to classify. The writers started out with the idea of elaborating a dramatic recitation into a sketch with musical and comedy frills. This makes the interest rather scattered and uncertain. Misses Carew and Hayes do the reciting, much after the manner of their specialty last year, when the recitation concerned a horse race. The stage shows a Western fort, with the chorus girls spread about the stage picturesquely attired in tights to represent cowboy costume. It appears in a vague sort of way that the garrison is besieged by Indians, and an Indian chief is brought in as hostage. This is made the excuse for an Indian song with the chorus in costume. A knife fight eventuates between the Indian chief (George T. Davis) and the commander of the fort (Charles H. Mackie), in which the former is worsted, but permitted to depart unharmed. Then the garrison settles back to its siege. The tedium of waiting is lightened by Misses Hayes and Carew, in cowboy character, reciting a story of an adventure in a cattle stampede. Upon the finish of the verses the curtain falls, leaving the Indians still besieging the fort. Nothing comes of the knife fight, an inexcusable breach of all dramatic procedure. Comedy passages are supplied by a dude tenderfoot. Nevertheless the series of detached episodes which go to make up the sketch arouse a degree of interest, and the musical incidentals kept the act moving entertainingly.

Rush.

Vardon, Perry and Wilber.

Musical.

11 Mins.; One.

"Cracker Jacks," Murray Hill.

Vardon, Perry and Wilber are three young men from the West. The program describes the trio as "Those Three Boys." They have probably received that caption time and time again, for they are offering a neat, pretty singing and musical act, well laid out, and the bit of the excellent olio of "The Cracker Jacks," in which they are now playing. Appearing first in a colored long coat and hat, the boys afterward change to light suits. Popular songs are sung (with no comedy), but none of the many much-hampered variety, as for example they sing "Harrigan." Seldom has an act played New York for the first time showing such good judgment in the handling of their offering. While they are engaged in a number, one concludes how well a colored light would look upon them, and lo! the next moment, the light is there, which shows that the trio have studied the best effects. Besides the singing, string instruments are played, the trio being their own accompanists, subduing the music and volume to obtain the best

results. They sing just enough of each selection to make the audience ask for more. In this way, they are giving more songs in eleven minutes than a great majority of singing trios and quartets are doing in double the time. It's different from the rest, and the music is of merit, both the vocal and instrumental. They might try a change from the vanilla-shaded suits to another color which would perhaps help the appearance, and when they are through with this season of burlesque, Vardon, Perry and Wilber ought to go into vaudeville—and stay there.

Sime.

Ancolotti and His Mind-Reading Dogs.
10 Mins.; One.
Colonial.

This foreign number, playing over here for the first time, is a combination animal and comedy act. The comedy is furnished by the trainer, who, while in the audience calling out numbers and other things for his dog to show by painted signs on the stage, utters in broken English laughable exclamations of glee upon the right answers being returned by the animal, causing an amount of laughter before it becomes tiresome. Just how the dog, an ugly looking mongrel, does the tricks is not known. This portion of the act causes some wonderment. It is a good act in its way, but not important.

Sime.

La Gusta.
Slack Wire.
13 Mins.; Full Stage.
Pastor's.

The funny side of the act is whether the man's name is spelled "La Gusta" or "Lagusta." The program has it the former. As a wire act it is ordinary; as a comedy act it is the same.

Sime.

May Nevada and Company.
"The Masqueraders" (Comedy).
17 Mins.; Three (Interior).
Pastor's.

May Nevada is assisted by Algernon Eden in a comedy sketch, wherein the two principals play dual characters, both changing in view of the audience in a farcical situation where the presence of one on the stage is unknown to the other. Miss Nevada is a scarecrow old maid at first, appearing as herself after, while Mr. Eden is first himself and then a policeman of Hibernian extraction. Who ever wrote the sketch had a fondness for long words. At a time when the woman holds the man in her arms, he is made to say "What a predicament." The comedy is of a fair quality, and the act may do on the smaller time.

Sime.

Moving Picture,
"The Arrival of the Lusitania."
7 Mins.
New York.

The newest and largest ocean greyhound, "Lusitania," is pictured on her first entrance into this port. The mammoth is followed from near the Battery to her docking, and it makes an interesting series, more especially for houses out of town which could obtain from it an excellent idea of the shipping traffic on

(Continued on page 37.)

PASTOR'S.

If there are any "matrimonial" sketches "laying off" this week they lost an opportunity by not applying at Pastor's. The bill there is full of them, and when it's not that kind, it is some other. The show is so heavily overburdened, without variety, that it grows fearfully boring.

After all the family differences and quarrels, the Lo Miers are obliged to appear just before the closing, in "The First Quarrel" (New Acts). How they survived is a mystery. Besides this act, May Nevada and Company, Cruze and Gresham and La Gusta are also in that department.

The hit of the show is M. E. Nibbe and Marie Bordoux, hot Pastor favorites at any time. Theirs is an Italian character sketch, out of the ordinary, and on merit is entitled to good time. Mr. Nibbe sings "Mariutch," improvising the first verse, and Miss Bordoux has a solo. They work nicely together, making up an odd comedy act in vaudeville.

Another number and the "special feature," Inness and Ryan, are a "new act" as far as dressing and songs go. Maude Ryan is making three changes, very quickly, including shoes, stockings and hats to match her dresses, while Chas. Ryan is making one only. There is considerable brightness in the talk, and the songs are lively as well as popular. It is a good number in "one" and will be better when Mr. Ryan decides he is not a second George M. Cohan. When that obvious point is reached perhaps Mr. Ryan will stop wearing the soft hats which look so poorly upon him, and get down to work with more changes, even though he must stop using Cohan's song sung in "Fifty Miles from Boston." Miss Ryan has a handsome blue dress for the opening, with a renaissance lace covering of the same color, and sings well "I'm Going to Get a Man," a new "coon" song of good calibre. There is a long wait between the third and fourth change during which the talk is introduced, and this might be mended.

Milton and Grant, formerly "The Stanleys," play "A Matrimonial Tangle" which has not been altered, if the names have. Miss Stanley sings "That's Gratitude," and excepting that she pronounces "gratitude" "grat-i-two-ee," sings it very well. Leon and Adeline, with comedy juggling, close the program, and some of the juggling catches applause, as does the comedy now and then, especially the idea of the "swearing tent," in use by Arthur Huston.

W. J. Montgomery and Florence Moore, the "added attraction," were a solid hit. Mr. Montgomery's piano playing and Miss Moore's singing, dancing and comedy being well liked. The only superfluous part of the act is "piano" on the billing.

Dick and Alice McAvoy laid on the "pathos" with a shovel towards the close of their "tough" piece, "The Wail's Christmas." The Pastor audience responded, of course, besides which a bunch of flowers came over the footlights when Dick kissed Alice for joy. Monroe, Mack and Lawrence gave "How to Get Rid of Your Mother-in-Law." In the growing desire for rough comedy of this sort in vaudeville, if Mr. Monroe will give a shorter title he will probably be in demand along the Broadway variety houses before a great while.

Sime.

FRED IRWIN'S BIG SHOW.

Fred Irwin has allowed his mania for singing to run away with him this season in his "Big Show." There is an overplus of it. The first part, "The Great White Way," contains thirteen selections; the burlesque, "The Actors' Club," eight.

This crowds all the room for comedy at the opening into a small compass. But what fun is attempted does not bear great fruit. Everybody sings seemingly, and the principals all have a chance. It resembles a long distance vocal contest.

A note on the program says the musical numbers are by the late George H. Foster, "whose hope was that the public will detect a vein of originality in the compositions." If Mr. Irwin wishes the audience to closely mark Mr. Foster's songs, he should distinguish them on the program.

"Home, Sweet Home, Sounds Good to Me," "I'd Miss You Like the Roses Miss the Rain" and the "Violet" song of the octet's, may have been written by Mr. Foster. It is to be trusted they were. "I'd Miss You Like the Roses Miss the Rain" is exceptionally pretty, in melody and idea, and sung by Will Mahoney. The "Home, Sweet Home," number rendered by Frank E. Lynch is a meritorious effort, and there is a singing finale, a peculiar blending of choral, popular and operatic airs, which just misses a big reward by overreaching the proper time limit.

As usual, Mr. Irwin has a well trained singing chorus of eighteen girls, not so entertaining vocally as in former years, but easily superior to any other organization so far reviewed this season. There is a blonde young woman whose voice came out strongly, and she might be cast for a principal part, or to lead a number. She does much to hold up the concert work.

Other than the large number of choristers, there are six female principals, the entire twenty-four girls filling the stage with good looks and figures. Margaret Bennett and Hazel Sanger are in tights during both pieces, excepting when Miss Sanger has a number in the burlesque where she dresses as a "Gibson Girl" in what looks to be a handsome and expensive black gown. Miss Sanger evidently values it so highly that while standing in the wings, waiting for her cue or encore, she has spread beneath it a cloth. This is a wise precaution, for it is noted of late that several edges of pretty, full length costumes are soiled, probably due to the dirty condition of the different stages played on.

Behind Miss Sanger in her full dress number called "Sporting Girls" appear several young misses dressed for athletic activity, and this incident is closed by the three Bennett Sisters engaging in boxing and wrestling, three rounds and three bouts each. One, if lengthened out, would be more enjoyed.

The burlesque is termed "new and original, written by two well-known gentlemen." This must be a Fred Irwin shaft of humor. There is nothing of moment in "The Actors' Club." One or two musical numbers in this part fall by the wayside, and the four "Missouri" "colonels" could be dropped for all the fun they caused.

Kitty and Fanny Watson are sisters all through, and have a lively "sister" act in the olio, looking well at the opening

and afterwards "clogging" on their own dancing floor.

Carmen Creatore attempts to delude the house into a belief she is a toe dancer, and also does a mild "cooch," besides singing a French song. Miss Creatore is a brunette, but her many accomplishments leaves her nationality in doubt, and no one worries. She and Frances Hooper have a "Tin Soldier" number, Miss Hooper looking cute, and this same Frances Hooper is a member of the chorus, also a part of Walsh, Lynch and Company in the olio (New Acts).

Among the men, Murry Livingston seems to be the leader, although Harry Campbell plays an ordinary Irishman all through. Mr. Livingston is first an Italian, with "Mariutch" to unload. This brings applause, caused by the song, and in the burlesque the comedian is a Hebrew. He just about passes in both characters. Livingston and Campbell may believe they are delivering comedy during the intermission between the sporting events; but, really, they do not. It is not even "stalling."

Campbell and Kenny open the vaudeville with a talking and singing act, which just falls short of becoming well liked, while Brady and Mahoney in "The Hebrew Fireman and the Foreman" secure solid success for their conversation and parodies by the latter. The olio is not long, and it's well liked. So is the show, but not as well as it would be perhaps were some of the numbers to be removed and more action given in the first part.

The costuming has received careful attention. Some very pretty effects are shown, and in one number the manner of handling the lights should be an object lesson for the many burlesque managers deficient in this respect.

Sime.

KENTUCKY BELLES.

It's a new "Kentucky Belles" Whallen Bros. & Martell have placed together this season, from the opening of the show to the final line. And it is one of the first burlesque companies on the road, although weakened by the absence of Coccia and Amato, especially in the olio. In their places have been installed J. G. Gibson and Adele Ranney, who have something called a "comedy playlet" for the olio, but there is just one word to properly describe it.

"Mr. Wise From Broadway" is the two-act piece in use, with a musical comedy plot, receding to the distance at times, but always there. The book was written by Sheppard Camp and someone called simply "Dupree" on the program. Geo. A. Norton wrote the lyrics, and Mr. Camp composed the music. Every number has been especially written for this production, for it is a "production." The best selection of all is "That's Gratitude," sung by Camp, who seems afraid of his own composition.

For a long time Sheppard Camp was a monologist, in blackface, with one fault. He would not believe that burlesque could thrive without "spice." Camp has "discovered" himself, but has not entirely outgrown his fault. His chameleon "Fuzzy Wuzzy" song is evidence of this. It is a weak spot, and the show as a whole is altogether beyond this sort of thing for even a moment.

In fact, the "Kentucky Belles" this season will prove too good perhaps for a number of houses. It is too legitimate.

There is a comedian from the West playing around New York for the first time. His name is Jim Diamond, and you may as well memorize it, for you will hear from Mr. Diamond again. He is a comedian who grows upon you, and a dancer who can draw the laughs with his feet as well. The first act does not afford Mr. Diamond as much scope as afterwards, when he catches the audience hard.

Billy Flemen and Kitty Miller have parts together with their much liked singing and talking act in the olio. Mr. Flemen is the "straight" man, speaking overloudly at time, particularly in a scene with Camp which has been adapted (not copied) from the ventriloquist dialogue of Arthur Prince's.

Andy McLeod takes good care of a sailor character, giving his musical monologue with patriotic attachments, but around New York the burlesque patrons are "wise" to the American flag hold-up, and this "lead-piping" for applause falls down all through the piece.

The "Second Edition of Fay Templeton" is Mae Taylor's billing for an olio position, where she sings songs, mostly ballads which the audience do not care to hear. The same reason she is in the olio probably accounts for the billing matter. Her part in the play takes care of itself.

A lot of girls are carried, some good and some funny looking. One little blonde, sometimes on the end, marks herself for notice by good looks, besides animation.

The three Melvin Brothers (without the Bard boy) have an acrobatic act greatly liked, but which could be made more showy, without so much "faking," and the olio, with the exception mentioned, plays well.

The music is tuneful, even ambitious, particularly "Tell Me, Moon" and "My Nubian Maids." The costuming is attractive, and the numbers well put on, one quick-step backward formation, the girls all in single file, winning encores by itself.

Sime.

MINER'S BOHEMIANS.

"The Summer Time," the two-act piece which furnishes the Bohemians with a vehicle this year, assays 14-karat burlesque entertainment. It is the work of Dave Marion and Barney Gerard. The show at every point is a vast improvement over last season's offering by the same company. Everything is new from book to stage properties and special musical score by Marion.

The essential difference between this and last year's show is that the present offering gets away from the loud slapstick carnival upon which the 1906 organization largely depended for its laughs. The comedy of "The Summer Time" runs along sane, well directed lines.

Andy Gardner is the principal fun-maker. He shows signs of originality in the handling of that time-worn role of Patsy Bolivar, and for the most part displays a commendable spirit of self-restraint. He has no conspicuous ability as a singer, but manages to get away with several comic numbers in good form, thanks to his enthusiastic clowning and bits of incidental dance steps. The distribution of musical numbers and comedy bits is well laid out, and the show runs with an entertaining amount of variety.

Billy Spencer makes the Irishman funny without departing from the familiar style. He supported Gardner capably, handling a fair portion of the comedy. Joe Barton as a tongue-tied "rube" boy contributed a fair share to the laughing values of the piece, although he was not featured strongly.

There the comedy of the male members stopped. George T. Davis played a straight part acceptably, and Charles H. Mackie changed his characters often enough to confuse the audience without bringing special cleverness to any of the roles. The Three Stewarts, who do a musical specialty in the olio, are concerned in various unimportant capacities.

Ida Nicolai does as well as any other woman in burlesque with a comedy role. Her humor is not forced, but she gets the best there is in her lines and business over the footlights. Mabel Carew and Gertie Hayes do most of the singing. Their voices measure up to the burlesque standard fairly well and good looks and pretty costumes do the rest. "Hannah From Louisiana" was their prettiest number.

The finale is a frenzied patriotic affair. A huge American flag covers the back drop and a pair of like size drape both sides of the stage, while Gardner waves another on a flagstaff, and the fourteen girls of the chorus flutter the National colors in handkerchief size. It brought the applause, though.

The choristers are a good looking company, with about average singing quality. The back line runs rather to the heavy-weight class, but half a dozen of the girls more prominently placed cover up this departure from the aesthetic by their sprightly dancing. The girls are well dressed, having six pretty changes for the first part and three for the second act. The costuming scheme is elaborate to a degree.

Spice is scattered through both acts with a sparing hand, only one or two passages crossing the danger line of suggestiveness, the show making its bid rather upon its comedy and picturesqueness of mounting.

"The Mad Stampede" (New Acts) is the olio feature. The Three Musical Stewarts open the specialty part. Their music is agreeable, but there is a disposition upon the part of the trio to phrase their melody rather mechanically. This was particularly noticeable in the solo upon a single-string instrument. The brass ensembles were much better.

Joe Barton and Brother have a well-arranged comedy bicycle act. The boy who does the straight trick riding passes fairly, and Barton gets a quantity of first rate material out of the familiar lazy tramp idea, making a capital finish upon the monocycle.

Marie Revere, Helen Lawton and Bessie York are billed as the Bohemian Trio, but only two appeared. They get past upon their looks and dancing, but one of the girls floundered painfully on her high notes. They are recruits from the chorus.

The Bohemians have a good burlesque show, and should give a good account of themselves in the box office.

Rush.

Eva Thatcher and Martha Weis will do an act together. Miss Thatcher is tall and Miss Weis is small. On the stage they will look like the Marco Twins in size.

"CRACKER JACKS."

"The Cracker Jacks" are at the Murray Hill this week. It's Bob Manchester's bunch, some left over from last season, perhaps seasons before that, and some new.

The show runs in the regulation sections. From the moment the olio opens until the close of the performance Mr. Manchester has a 100 per cent. show, even if the burlesque is "Nature in Marble Hall," the Manchester piece for producing his young women separated from the atmosphere by a mere film of white goods.

But the burlesque is lively, and moves along so quickly that though Bob Van Osten mixes up some "money changing" comedy the audience has not the time to take notice of the tediousness of the proceedings.

Mr. Van Osten is principal comedian, and in the opening, "The Saratoga Belles," he is a little more, for then he sings, and when Mr. Van Osten sings you can wager your last dollar that the lowest-browed in front will laugh the loudest.

If Van Osten ever reforms some line may be obtained whether he is really funny or living in burlesque under the shadow of a four-flush, upheld by suggestive lyrics. In "Went A-Hunting," which seems popular this season among burlesque people who have not the energy to walk fast enough to secure anything more current that may be on the market, Mr. Van Osten "pulls" some "raw ones," and he does the same before that song is reached.

There is not a great deal to this first part in the "Cracker Jacks" beside the fourteen girls, Ruby Leoni, Fannie Vedder and Nina Madcap. They are enough, though, to keep the piece alive, for the dressing of the girls gives them more the appearance of the "show" part of a Broadway chorus than a collection which would afterwards bloom out in tights.

The funniest thing during the early action is when a chorister steps off the end into the centre of the stage and sings. The others behind her join in the chorus. Two verses are heard, and after the tumult is over, the only words known are "ticket on the B. & O." That may be the title of the song.

And when Miss Leoni arrives, without a pause she walks down to the footlights, accusing an auditor of having "Flirting Eyes." He doesn't deny it. Growing discouraged when no argument is forthcoming, Miss Leoni passes coquettishly over to the other side of the stage and tells another fellow he has "Flirting Eyes." By the time two encores had been exhausted, Miss Leoni had half the audience inflated over her complimentary remarks. Of course, an excuse may be found for the singer as she did not offer to kiss anyone, but it was an "audience song," and not suitable to Ruby. She ought to be contented to just look well in both pieces. This is a role Miss Leoni has always played to perfection.

The chorus has a number all by itself in the afterpiece about "When the Band Played Dixie." Ten girls sing it without a leader. It sounds good, and the young women look pretty well in their suits without evidencing any abnormal sized limbs which the dressing at the opening suggested. If Mr. Manchester could contrive to have them do a dance step in

concert during this song, or immediately after, it would finish the number off immensely.

Miss Vedder is still the stately girl in tights, and she sings, wearing dark hair. Miss Vedder's brunette type of beauty is what causes the blonde wigs of the chorus girls to appear so freaky.

Dan Manning is the only other male principal besides Van Osten who does not appear in the olio. Among those who take charge of characters, perhaps Will Millard leads as a "quack" doctor, and it is rather a good travesty upon a prominent patent medicine man.

The singing as a rule all through the pieces is first class, the girls having been well trained, and the olio supplying a trio for aid, which balances. Vardon, Perry and Wilber, "Those Three Boys," compose the musical number (New Acts), and the Three Madcaps (Nina, Pansy and Catherine) open the vaudeville. Before and after Nina plays real well, looks the same, and could be a passable soubrette. The acrobatic dances of the trio hold out well, entertaining the audience until they remain on the stage an unusual length of time for an act of this description.

The Millard Brothers in a comedy bicycle offering also please much with trick riding. The comedian should mentally vow never to speak while working, even to mention "Hartford Tires," regardless of whether a party from the manufacturer's office occupies a box or no.

Sherman and De Forrest, who seem shifted here and there among the Eastern shows, gave a fine laughing finish to the olio with their "Battle of San Dago." The audience joined in the "cannon ball" throwing, and aimed so well at Mr. Sherman on the stage that one ball broke an expensive chandelier in a box.

Mr. Manchester has a much better show in the "Cracker Jacks" now than last season. One thing he may rest assured of, there is no better olio in burlesque than that at the Murray Hill this week. There has been many a vaudeville show around New York lately, billed in extravagant terms, that has pleased a great deal less.

"The Cracker Jacks" are all right. A little judicious work in the first part will help a long way towards the excellent mark. The finger might point first at Mr. Van Osten's lyrics, and last at the finale of the first part.

Sime.

COLONIAL.

What seemed on paper to be a first class bill at the Colonial this week, for the especial occasion of surrounding Marie Lloyd (New Acts), toppled over Monday afternoon. Added to this was the arrangement which caused a stage wait before each number. Excepting Byron and Langdon, the most pleasing item on the program up to Miss Lloyd's appearance, was the overture music by Julius Lenzenberg's orchestra.

Mr. Lenzenberg is making his music a feature of the Colonial show, both before it and during the intermission. This week the "Al Fresco" intermezzo by Victor Herbert is the entr'act entertainment. The overture is composed of the lively numbers from "The Little Cherub." This is more important than appears at first sight, for good music in the orchestra is equally as attractive there as when played on the stage, and Mr. Lenzenberg's conducting is holding within the four walls

many who would otherwise seek the open air. Were all the variety corps of musicians in town to adopt the Colonial style instead of the "hurry up and get through" method, intermission could be made an act on the program instead of an act to fill in.

The Four Stewart Sisters open the show, wearing very unattractive costumes, composed of short black dresses and "kid" stockings for the first few minutes of their simple acrobatic work, doing much better with the statue clog, which might as well have been done in "one." They come into this stage position afterwards for some "pony" dancing, with the skipping rope, having one good performer among the quartet, but the lively music was the best part of the act, and did much to earn the very hearty encore they received at the conclusion.

The Lasky Quintet was the second of Jesse L. Lasky's numbers on the bill, the other, "Robinson Crusoe's Island," being under New Acts. The Quintet is nearly a year old. Three young women and two boys are seated in a sounding bell at the opening, four playing 'cellos and one girl a harp. It is a rather peculiar musical combination, and sounds more so. At one moment the music resembled a wood sawing contest, and Oriental dance music played for an encore was an insignificant detail of a not over-enjoyable act.

A patriotic ending is depended upon for applause for the opening, and the harpist is by far the best musician of the lot. She is pretty and sings "What the Rose Said to Me," which was sung in the Colonial last week. Mr. Lasky might supply his 'cello youths with daylight dress for the afternoons. In their evening clothes grinding away on their instruments the boys look like table d'hôte players.

Byron and Langdon scored their usual success in "The Dude Detective," while Murphy and Nichols in the old familiar "From Zaza to Uncle Tom" were placed towards the close, followed by the Dundin Troupe of Bicyclists.

Rice and Cohen and Ancolotti and his Mind Reading Dog are also under New Acts.

Sime.

NEW YORK.

The New York has a rather large bill this week, but it is not solidly large, there being several tiresome moments. The program was shifted about after the Monday matinee, and Hetty King (New Acts) placed next to last. R. G. Knowles (New Acts), who had been in the second half in the afternoon, was put in before the intermission, while Julian Rose occupied his former position.

The rearrangement could not have helped the program any, and might slightly have affected Miss King, although this could not be detected. Vinelli's Society Circus of five horses and a pony opened, rather an imposing event so early, and the training of the animals was much admired.

Tony Pearl and Mat Keefe were second. Mr. Keefe's "yodling" caught an amount of applause. He is high in his line; so is Mr. Pearl as a harpist, although there is either something gone wrong with the instrument or his touch. He is not drawing as much soft melody out of the harp as he has in days gone past.

"The Little Blonde Lady," with Hope Booth and Company, is the "sketch" this

week. There is a new man playing the dramatic critic. He is not the capable player his predecessor was in the character, but does not harm the piece any; nothing could, and there are also changes in Harry Tate's "Fishing" since the initial production. Mr. Tate is on the other side, and his loss is slightly felt, while the "village idiot," also the "boatman" are different and inferior to the originals, while the "lone fisherman" may be the same, likewise the "kid." The act is a good laughing piece, and at the New York, where the subtleties of humor do not have to be hammered in with a slap stick, it was well liked.

Julian Rose has made a few, very few, alterations in his Hebrew monologue, and built up a select coterie of admirers from the front, while (the Four Lukens, with their unsurpassed casting act, closed. Different and better incidental music should be procured. There are two good "fliers" at work, the taller and stouter doing a complete fly over the bar. The finish is the same swing into the opposite holder's hands. The size of the New York stage is seen by this act playing upon it. The ends of the net are within sight of the audience. Generally it runs far into the wings, the apparatus alone taking up the stage.

The Romany Operatic Troupe is an enlarged duplicate of the Zingari Troupe, Alessandro Bevanini singing the same solo he did formerly in the other sketch. There is no story to connect the songs of the present offering, it being merely a succession of solos, duets, trios, quartets or concerts. There is an admirable quartet number which could succeed easily alone in vaudeville. The entire company of eleven is, made up of voices which exquisitely blend, and have been carefully selected. Florence Quinn is the single American in the act, and the star of it. She is a soprano, with a splendid voice, rendering her solo with an intenseness that makes of her an actress.

There is a baritone who sings alone on the stage at the opening before the well set stage of a gypsy camp is shown. He has a good voice and number, but there is no special need that may be seen why he occupies the stage solely, and if there is he should be instructed to button up his shirt while so close to the audience.

Sime.

HAMMERSTEIN'S.

If the "vaudeville war" is to provide better bills throughout the country, it is not making itself felt at the Victoria this week. A slow running bill that stretches itself wearily over three hours is not what one would expect at this stage of the struggle.

Arnold Daly is the alluring bait that is held out to that elusive fish, the public, and the fish just gobbles it up, hook, line and sinker. Mr. Arnold is playing the same sketch. "How He Lied to Her Husband" is a Shawy little skit, although it doesn't get in too deep. The excellent work of Helen Ware is conspicuous.

Howard and North were shifted from eighth to fourth position. They gave the bill a needed boost, using the familiar sketch, "Those Were Happy Days." This seems to be a staple article, for it goes as well now as ever.

Julius Tannen was the other end of the shift, going down next to closing. It is a difficult position for a monologue, the

way the present bill is laid out, or at any time. It was after eleven, and not only this, but he followed Arnold Daly. A great many who had started to leave after the headliner remained standing in the rear until he had finished.

Mr. Tannen has a bright, snappy line of talk, delivered with a rapidity that keeps the audience on the jump reaching for the points. The chopping off of sentences just before the points are reached suggests Jack Norworth strongly.

Fred Walton has cut down the cast one, the "Jack-in-the-Box" no longer being in evidence. His dance with the doll, a delightful bit, has also been scratched. It should be replaced without delay. Otherwise the offering remains the same. Mr. Walton's pantomime is always a treat.

Virginia Earl and Company passed through easily in the third position. It is a merry little farce in which Miss Earl does exceedingly well. There are three men besides the principal, the work of Chas. E. Conway standing out.

Dale and O'Malley, an English talking team, did little or nothing in an early position. The audience seemed to agree just where they got off as comedians, and Linton and Lawrence have changed their offering around some, but the piano playing and singing of Mr. Linton still remains the feature. They ought to know that breaking dishes is a strong bid for laughs in several juggling acts. It has grown so common that very few who pay to get in laugh at it. To break a plate glass mirror at each show would be novel. A George Cohen talking song at the finish sent the couple off nicely, although Miss Lawrence should not sing, it sounds funny.

Redford and Winchester opened, and did much better than the opener usually does at this house. The "straight" man is improving in his juggling at each showing, and with the aid of the comedian's good work they ought to work up a pretentious act. Juno Salmo closed with his novel contortions.

Pete.

KEENEY'S.

In the face of vaudeville opposition at its front door, the Keeney establishment in Brooklyn goes blithesomely on its way. Certainly this week's bill was not put together with any idea of making an aggressive bid for patronage. There is no feature in the show worthy of headline billing in a metropolitan house.

Hill's Animals opened. There is a fair amount of material in the animal act that is capable of development, but the attractiveness of the number is killed by carelessness in dressing and working. The paraphernalia, to say the very least, is sadly in need of painting. Hill himself dresses poorly and discipline is entirely neglected, the terriers roaming about the stage at will. The counting trick is the best of the act. Hill also makes the mistake of talking too much.

Frank Odell and Rose Kinley have a neat dancing and acrobatic offering, and do nicely in the "No. 2" place. Odell keeps things moving with his ground tumbling and clowning. Miss Kinley looks well and works with a good degree of enthusiasm. They finish with a capital acrobatic dance.

Paul Bell and Rena Washburn seek to surround their musical specialty with novelty incidentals. Their efforts are misdirected. The light sketch does not hang

together, and is too trifling to support the superstructure. The talk contains very little that is worth while, and Bell's methods of "kidding" are not as smooth as they might be. Miss Washburn has a fairly agreeable voice, and as long as the couple kept to their singing and music they did very well. The rest of the act could well be spared.

Laurie Ordway has revised her character singing act. It now includes pretty much the whole repertoire used last season by Vesta Victoria, with a good deal of similarity in the dressing. Miss Ordway has good method, and a "plant" in one of the boxes was worked up to good comedy effect, although the singer rather overplayed this part of her act. She employs a rather broad cockney dialect, amounting to a burlesque. She was in an important position, and the house liked her very well.

The best the Young Brothers, comedy acrobats, have to offer is a whirlwind knock-about finish. They dress as Chinamen, and the opening is a bit loose and tiresome, with too much "stalling" and not enough mat work. The pair would be better off if they framed up a routine of fast straight tumbling immediately after their entrance. The acrobatic work passes nicely.

The newcomers are Shean and Williams, who replace LeRoy and Woodford, forced to cancel on account of illness; Richard Buhler and Company and Parmet and Russell's "Singing Travelers," all under New Acts.

Rush.

Richard Pitrot, the foreign agent, may go across the water next month. It is some time since the other side has had a glimpse of "Pitrot."

Paul Cinquevalli, the juggler, who opens for Klaw & Erlanger in Chicago on Monday, is booked over here for twelve weeks only, when he must return.

Liana D'Eye, the foreign number, will open at the New York on November 11.

Keefe and Pearl were obliged to retire from the bill at the New York on Tuesday, caused by Mr. Keefe's throat. Polk, Kollins and Carmen took their place for the remainder of the week.

Bransby Williams is booked over here for eight weeks.

Bert and Lottie Walton have made up a new acrobatic dancing act. Mr. Walton was formerly of Barth Brothers and Walton, while Lottie was one of the Hoover Sisters.

Arthur Nelson and Company did not play "A Racing Romance" at Poli's, Scranton, this week, as expected. The stage of the Scranton theatre did not afford sufficient room. The act will be presented in New York for the first time in about two weeks.

"The Poli Poster," the press sheet of Poli's Theatre in Worcester, of which J. C. Criddle is the editor, publishes that George B. Alexander, the tramp monologist, is about to retire from the stage to assume the management of the Doric, Yonkers. The article is headed "Is This a Promotion?"

CARDS WILL BE MAILED UPON REQUEST

Fields & Wooley, Parisian Widows, B. R.
 Wilson & Errol, 122 So. Austin, Austin Station,
 Chicago.
 Fink, Henry, 150 Potomac, Chicago.
 Fisher, Mr. and Mrs. Perkins, Bennett's, Mon-
 treal, Can.
 Finlay & Burke, 274 W. 40, N. Y.
 Fisher, Robert, Lady Birds, B. R.
 Fisher & Berg, Rents-Santley, B. R.
 Flatow & Dunn, 205 E. 14, N. Y.
 Fleming, May Agnes, Pat White's Gaiety Girls,
 B. R.
 Flemen & Miller, Kentucky Belles, B. R.
 Flora, Mildred, Night Owls, B. R.
 Fletcher, Chas., Majestic, Omaha.
 Fogarty, Frank, Keith, Boston.
 Flood Bros., Empire, London, Eng., to Nov. 2.
 Forber, Star, Donora, Pa.
 Foreman, Edgar & Co., Grand, Fargo, N. D.
 Forte, R., & Dog, Keith, Portland, Me.
 Forrest, Kodythe, Innocent Maids, B. R.
 Foster & Foster, K. & P., 23, N. Y.
 Foster, Geo., Central Y. M. C. A., Chicago.
 Fox, Mort, Parisian Widows, B. R.
 Fox, Jack, Howard, Chicago.
 Fox & Hughes, Empire, Boise, Idaho, Indef.
 Fox, Will, H., Empire, Newport, Mon., Eng.,
 21, Birmingham, Eng.
 Fox, Will, Lady Birds, B. R.
 Franks, Two, Cole Bros., C. R.
 Franks & Franks, Robinson's Shows, C. R.
 Frank, George, Lady Birds, B. R.
 Franklin & Greene, 21, Hammerstein's, N. Y.
 Francis, Harry, Jolly Girls, B. R.
 Frevel, Fredrick, Keith, Elmira, N. Y.
 Frey & Allen, Ideals, B. R.
 Fredo & Dare, 207 E. 14, N. Y.
 Frederick Bros. & Burns, College, Toledo, O.
 Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
 Friend & Downing, Roll's, Lowell, Mass.
 French, Henri, Sherman House, Chicago.
 Frey Trio, Fredrick, Empire, Ind.
 Frost & Wards, Irwin, Goshen, Ind.
 Futurity Winner, Orpheum, Reading, Pa.

G

Galando, 82 Summer, Brooklyn.
 Gales & Nelson, 101 Grand ave., Brooklyn.
 Galetti's Monkeys, G. O. H., Syracuse.
 Gallagher & Barrett, K. & P., 23, N. Y.
 Garden & Somers, Treadors, B. R.
 Gardiner Children, 1958 N. 8th, Mass.
 Gardner, Andy, Bohemians, B. R.
 Gardines & Vincent, Empire, Cardiff, Wales; 21,
 Empire, Swansea, Wales.
 Gardase, Jack, Empire, Hoboken, N. J.
 Gartell Bros., 416 So. Main, Gloversville, N. Y.
 Gassman, Josephine, Magdeburg, Germany.
 Gavin, Platt & Peaches, 4417 3 ave., N. Y.
 Gayles & Gaff, Atlantic Garden, N. Y.
 Gaylor, Bobby, 5108 Princeton ave., Chicago.
 Geiges & Walters, Columbia, Cincinnati.
 George's Band, G. O. H., Indianapolis.
 Genaro-Theo Trio, Apollo, Nuremberg, Germany,
 to Nov. 1.
 Gibson, Fay, Standard, Davenport, Ia., Indef.
 Gilroy, Haynes & Montgomery, Crystal, Milwau-
 kee.
 Gilmore, Stella, Jolly Girls, B. R.
 Gilmore & Castle, Utahna, Ogden, Utah.
 Girard & Gardner, Forrest, Mass.
 Gladstone, Ida, 335 W. 50, N. Y.
 Glocker, Chas. & Anna, Rents-Santley, B. R.
 Goldin Russian Troupe, Hagenbeck-Wallace,
 C. R.
 Goldin, Horace, Shuman, Frankfurt, Main, Ger-
 many, to 31.
 Gordon & Marx, 226 W. 38, N. Y.
 Gordon, Amy, Rose Sydel, B. R.
 Gordon, Cliff, 3 E. 108, N. Y.
 Gordon, Max, Reeves Beauty Show, B. R.
 Gorman & West, 62 E. 88, N. Y.
 Goss, John, Star, Homestead, Pa.
 Gotham Comedy Quartet, City Specs, B. R.
 Graces, Two, Merry Maidens, B. R.
 Grant, Anna, Pat White's Gaiety Girls, B. R.
 Grant, Sydney, 10 W. 65, N. Y.
 Graham, Geo. W., scenic, Providence, Indef.
 Gray's Marionettes, 9th and Arch Museum, Phila.,
 Pa., Indef.
 Gray & Graham, Family, Madison, Wis.
 Green, Sam, Pat White's Gaiety Girls, B. R.
 Gregg, Frank, Tiger Lillies, B. R.
 Gregory's, Five, Mellish, Hanover, Germany, to
 31.
 Greet, Jack, Ideals, B. R.
 Greet, Al, Ideals, B. R.
 Greet, Marie, Ideals, B. R.

H

Hall, Isabel, Lady Birds, B. R.
 Hall, Alfred, Rollickers, B. R.
 Hampton & Bauman, Orpheum, Budapest, Hungary.
 Hanson & Nelson, Auditorium, Lynn, Mass.
 Harpe, Lucille, Electric, Pensacola, Fla.
 Hart, J. C. & Co., Tiger Lillies, B. R.
 Hayes & Carey, Bohemians, B. R.
 Hellman, Benj., Treadors, B. R.
 Hertzman, Julia, Imperials, B. R.
 Hardig, Billy, 4-Faw-Sells, C. R.
 Hart, Sadie, 1103 Jackson, N. Y.
 Harcourt, Frank, Union, San Francisco, Indef.
 Harcourt, Daisy, 270 W. 39, N. Y.
 Harland & Rollins, Empire, Salt Lake City.
 Harlowe, Beatrice, High Jinks, B. R.
 Harrington, Hildt, Rose Sydel, B. R.
 Harris, Bobby, Treadors, B. R.
 Harris, Charley, Harry Bryant's, B. R.
 Harrison, Minnie, Rollickers, B. R.
 Hart Bros., Hagenbeck-Wallace, C. R.
 Hart, Sam, Star, McKees Rock, Pa.
 Harvey, W. S. & Co., 132 E. 17, N. Y.
 Harvey & Adams, Pastime, Atlanta, Ga., to 31.
 Harvey, Harry, 1110 Cottage Grove ave., Chicago.
 Hayes & Haley, 147 W. 127, N. Y.
 Hayes, Edmund, Jolly Girls, B. R.
 Hayes, Ed. C., Olympic, Danville, Ill.
 Hayman & Franklin, Tivoli, Sydney, Australia,
 to Jan. 20.
 Harney & Haynes, Majestic, Houston, Texas.
 Haynes, Beatrice, Broadway Gaiety Girls, B. R.
 Hazard, Lynne & Bonnie, Empire, San Francisco.
 Healy & Vance, 215 W. 106, N. Y.
 Hearn, Tom, Empire, Liverpool, London; 21,
 Hippodrome, Manchester, London.

Heclow, Charles & Marie, 452 N. High, Chilli-
 cothe, O.
 Hefron, Tom, Lyric, Unlontown, Pa.
 Helm Children, 119 Wash., Altoona, Pa.
 Hellman, Benj., Treadors, B. R.
 Henry & Francis, 24 Grand, B. R.
 Henry & Young, 708 Market, Wilmington, Del.
 Herbert the Frogman, Sells-Floto, C. R.
 Herbert & Rogers, 120 E. Central, Worcester,
 Mass.
 Hertzman, Julia, Imperials, B. R.
 Herrman, Adelaide, Gilesey House, N. Y.
 Hess Sisters, 253 W. 65, N. Y.
 Heuman Trio, 358 Tulpehocken, Reading, Pa.
 Hewletts, The, Fritz, Portland, Ore., Indef.
 Hibbert & Warren, Poll's, New Haven.
 Hickman, George, Grass Widows, B. R.
 Hiestand, Chas. F., 2639 Iowa ave., St. Louis.
 Hilda, Mme., Sells-Floto, C. R.
 Hillard, Robert, Columbia, St. Louis.
 Hillman, Marcellus, Fay Foster, B. R.
 Hines & Remington, Harrison, N. Y.
 Hinson, Capt. Sidney, Parlor, York, Pa.
 Hirschhorn, The, 207 S. 13, Omaha, Neb.
 Hobsons, Two, Ringling Bros., C. R.
 Hoberman, Martha, Harry Bryant's, B. R.
 Hoch, Emil, 2 Co., Haymarket, Chicago.
 Holman, Alf & Mann, St. Petersburg, to 31.
 Holt, Alf, Moss Cold Tour, England, Indef.
 Hopper, Chas., Ringling Bros., C. R.
 Horton & La Triska, Lyric, Cleveland.
 Howard & Howard, Poll's, Boston, Mass.
 Howard, Mary, 3603 Prairie ave., Chicago.
 Howard, Harry & Mae, 155 So. Halsted, Chicago.
 Howard, Joe, B., Atlantic, Milwau-
 kee.
 Howelson, Capt. Carl, Barnum-Balley, C. R.
 Hoyle, William, 16 S. Attleboro, Mass.
 Hoyt, Frances & Co., Orpheum, Rockford, Ill.
 Huehn, Musical, Majestic, Madison, Wis.
 Hughes, Florence, Harry Bryant's, B. R.
 Hughes Musical Trio, 73 E. Main, Webster, Mass.
 Hugue & Mazie, Crystal, Milwaukee.
 Hudson, Dad & Clara, Monarch, Lawton, Okla.,
 Indef.
 Hyde, Walt, Mr. & Co., 3506 S. Pittsburgh.
 Hyde, Mr. and Mrs. Robert, Trocadero, B. R.

I

Ilustroelles, Hotel Bartlett, Haverhill, Mass.
 Imhof & Corinne, Empire, B. R.
 Imperial Musical Four, 148 Dearborn, Chicago.
 Inman, The Great, 312 W. 24, N. Y.
 Inness & Ryan, Howard, Boston.
 Irwin, Flo, Temple, Detroit, Mich.
 Irwin, Jack, Tiger Lillies, B. R.
 Italia, 350 Mass. ave., Boston.

J

Jacobs & Sordell, Sells-Floto, C. R.
 Jacobs & West, Sam Devere, B. R.
 Jarvis & Tudor, Temple, Detroit.
 Jeanne & Edith, Barnum-Balley, C. R.
 Jennings & Jewell, Knickerbockers, B. R.
 Jennings, William, Pat White's Gaiety Girls,
 B. R.
 Jerome, Nat S., 1287 Washington, N. Y.
 Jess, John W., Lid Lifters, B. R.
 Johnson, Chester, 333 3 ave., N. Y.
 Johnson's Musical, King's Gatehead, Eng.;
 21, Hippodrome, Manchester, Eng.
 Johnston & Buckley, Empire, B. R.
 Jones & Walton, Majestic, Streator, Ill.
 Jones & Sntton, 102 W. 17, N. Y.
 Jones & Ramondo, Bijou, Benton Harbor, Mich.
 Jordan, Tom, Lady Birds, B. R.
 Judsons, The Great, Alltherr's Show, St. Louis,
 Indef.

K

Kalmo, Chas. & Ada, Maywood, N. J.
 Kater Bros., 1310 Pontiac Hdg., Chicago.
 Kaufman, Reba & Inez, Majestic, Madison, Wis.
 Kaufman Troupe, Ringling Bros., C. R.
 Kaufman Bros., Broadway Gaiety Girls, B. R.
 Keegan & Mack, 92 3 Ave., N. Y.
 Keeley Bros., K. & P., 125th st., N. Y.
 Keesey, Herbert, Dowling's, Logansport, Ind.,
 Conn.
 Keller, Major, Buffalo Bill's, C. R.
 Kelleys, The Three, Gaiety, Galesburg, Ill., Indef.
 Kellog, Two, G. O. H., Morgantown, W. Va.
 Kelly, Sam & Ida, Airdome, Houston, Tex.
 Kelly, John T., Elmhurst, L. I.
 Kelly, M. J., 46 Johnson, Brooklyn.
 Kelly & Reno, Cook's, Rochester.
 Kelly, Walter C., Hammerstein's, N. Y.
 Kemp, Wm. A., 22 First Ave., Gloversville, N. Y.
 Kemp's Tales of the Wilds, She's, Buffalo.
 Kempton, Everett, Patterson House, Warwick,
 R. I.
 Kennedy Bros. & Mac, 68 West Ave., Bridgeport,
 Conn.
 Kennedy & Wilkens, 1553 Bway., N. Y.
 Kennedy & Rooney, Maryland, Baltimore.
 Kettle, Jos. R. & Co., Majestic, Dallas, Tex.
 Kherns, Arthur H., Gaiety, Springfield, Ill.
 Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne,
 N. J.
 King, Sam & Nellie, 2874 Pitkin, Brooklyn.
 Kinzarsky, The, Richardson Farm, North Car-
 ver, Mass.
 KinKaid, Billy, Barnum & Bailey, C. R.
 Kins-Ners, 343 N. Clark, Chicago.
 Kiralfo Bros., 1710 3d ave., Evansville, Ind.
 Kirschboms, 207 So. 13, Omaha.
 Knight & Seaton, 702 Morgan, Springfield, O.
 Knight, Elizabeth, N. J.
 Knowles, Harry, 1553 Broadway, N. Y.
 Knox, W. H., Elysian Grove, Tucson, Ariz.,
 Indef.
 Koken, Mignonette, G. O. H., Syracuse.
 Koifage, Duke, Crystal, Elwood, Ind., Indef.
 Kope, 215 E. 88, N. Y.
 Kratons, The, Keith's, Columbus.
 Kretoer, 119 Wash., Altoona, Pa.
 Kurtis-Busse, 6 W. 8, Erie, Pa.

L

La Clair & West, Star, Donora, Pa.
 Ladell & Crouch, Orpheum, Frisco, Cal.
 La Delles, Four, Orpheum, Springfield, O.
 La Fleur, 4-Faw-Sells, C. R.

Lakola, Harry, O. H., Greenville, O.
 Lamar, Leeds, Ringling Bros., C. R.
 Lambert & Williams, Irwin's Big Shows, B. R.
 La Mase Bros., Bennett's, Hamilton, Can.
 LaMont's Cockatoos, 215 Ohio, Chicago.
 Laredo & Blair, 325 E. 14, N. Y.
 La Marche, Frank, Keith's, Cleveland.
 LaRex, Ringling Bros., C. R.
 La Salle, Harry, Bijou, Battle Creek, Mich.
 La Tell Bros., O. H., Washington, Pa.
 La Toy, Palace Hotel, Chicago.
 La Van & La Valette, Majestic, Pittsburg, Pa.,
 Indef.
 La Velle & Grant, 226 E. 14, N. Y.
 La Veen & Gross, 1553 B'way, W. R.
 Lavette & Doyle, 840 N. 2, Hamilton, O.
 La Ville & Sinclair, Broadway, Camden, N. J.
 La Vine Cinerua Trio, Poll's, Springfield, Mass.
 Lavine & Hurd, 20th Century Maids, B. R.
 La Vine, Ed., Olympia, Chicago.
 La Toak, Lyric, Lincoln, Neb.
 Langer, W. J., Cole Bros., C. R.
 Lawler, Chas., 100 W. 105, N. Y.
 LeClair & Bowen, Chase's, Washington.
 Le Dent, Keith's, Boston.
 Leipzig, Nat., Empire, Saundersland, Eng.; 21,
 Empire, Glasgow, Eng.
 Le Pelletiers, Harry & Elizabeth, Detroit.
 Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
 Lee, Mr. & Mrs. J. P., People's, Los Angeles,
 Indef.
 Leeds, Adelaide, Parisian Widows, B. R.
 Le Fevre & St. John, Gaiety, McKeesport, Pa.
 Leigh, Andrew, Jolly Girls, B. R.
 Leighton, Three, 1533 B'way, N. Y.
 Leonard, Gus, Acme, Sacramento, Indef.
 Leonard & Thornton, 57 W. 139, N. Y.
 Leontina, Marie, 17 E. 87, N. Y.
 Lenore & St. Claire, 4948 Easton, St. Louis.
 LeRoy & Woodford, Armory, Binghamton, N. Y.
 Leslie & Williams, College, Pa., Indef.
 Leslie, Bert & Co., Grand, Omaha, Neb.
 Levy, Bert & Co., Union Sq., N. Y.
 Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
 Lewla & Harr, 16 Charles, N. Y.
 Lewis, Oscar, Pat White's Gaiety Girls, B. R.
 Lewis & Thompson, Merry Maidens, B. R.
 LeWitt & Ashmore, Lyric, Danville, Ill.
 Libbey & Trayer, 302 W. 47, N. Y.
 Lins & Callin, Fay Foster, B. R.
 Linn, Benn, Half Dime, Jersey City, N. J., Indef.
 Lind, Lyric, Dayton, O.
 Lindsay's Monkeys, White City, Chicago.
 Loder, Chas. A., Rose Lawn, Collegeville, Pa.
 Lomison, Willard, 228 Montgomery, Jersey City,
 Long, John, Family, Erie, Pa., Indef.
 Lorraine, Oscar, Bennett's, Hamilton, Can.
 Louise & Dottie, Bowers Burlesques, B. R.
 Lowe, Musical, 233 3d ave., N. Y.
 Lowell & Lowell, care Moss & Stoll, Eng., to
 Nov. 23.
 Luce & Luce, Keeney's, New Britain, Conn.
 Luckles, Two, 397 Sumpter, Brooklyn, N. Y.
 Lucklers, A. Guss, May, Mass.
 Lucy, Lucier & Co., Orpheum, Oakland, Cal.
 Lukens, 4, Lukens' Gym., Reading, Pa.
 Lutz Bros., 13 Grant St., Corona, N. Y.
 Lyons, J., Champagne Girls, B. R.

M

Macks, Two, 245 N. 50, Phila.
 Mack & Dugal, 7500 Drexel, Chicago.
 Mack, James, Wesley, Rose Sydel, B. R.
 Mack, Wilbur, Doric, Yonkers, N. Y.
 Maguire, H. S., Family, Elmira, N. Y.
 Mahlow, Goshawk, Wis., Indef.
 Malvern Troupe, Pat White's Gaiety Girls, B. R.
 Manhasset Comedy Four, Rose Sydel, B. R.
 Mantell's Marionettes, Grand, Sacramento, Cal.
 Mantell Family, Cole Bros., C. R.
 Macarte Sisters, She's, Buffalo.
 Marlon & Pearl, Keeney's, Brooklyn.
 Marco Twina, World's Besters, B. R.
 Marco, Berget, Harp, 62 E. 88, N. Y.
 Mardo Trio, Washington Society Girls, B. R.
 Marks, Clarence, Broadway Gaiety Girls, B. R.
 Marlon & Lillian, Tiger Lillies, B. R.
 Marlon & Dean, Gotham, Brooklyn.
 Markley, Frank, Majestic, Indianapolis.
 Mason & Keeler, Orpheum, Des Moines, Ia.
 Martine & Hardy, Orpheum, Leavenworth, Kan.
 Martynne, Great, Rose Sydel, B. R.
 Martinette & Sylvester, Hammerstein's, N. Y.
 Martin, Dave & Percie, Family, Davenport, Ia.
 Marshall & King, Rents-Santley, B. R.
 Marty, Joe, 1623 Hancock st., Brooklyn, N. Y.
 Mason & Filburn, Coeur d'Alene, Spokane, Indef.
 Mason & McCord, Keeney's, Pleasant St., Fall
 River, Mass., Indef.
 Mason & Shannon, 1061 Lexington, N. Y.
 Masons, Four, Bijou, Kenosha, Wis.
 Mathews & Ashley, 308 W. 42, N. Y.
 Maxwell & Dudley, 106 W. 96, N. Y.
 May, Arthur O., P. O. Box 523, Norman, O. T.
 Mayer, Robert, High Jinks, B. R.
 May, Elizabeth, Harp, 62 E. 88, N. Y.
 McBreene, Billy & Bro., Family, Davenport, Ia.
 McCrene, Marvelous, Majestic, La Salle, Ill.
 McCale, Larry, Imperials, B. R.
 McCree, Junie, LaSalle, Chicago, Indef.
 McFarland, Frank, 311 W. 142, N. Y.
 McFhee & Hill, Broadway, Camden, N. J.
 McFarland & McCree, Gaiety Girls, B. R.
 McGinnis Bros., 73 Bradford, Springfield, Mass.
 McKenzie & Shannon, Trent, Trenton.
 McLanlin, L. Clair, Sheridanville, Pa.
 McLeod, Andy, Kentucky Belles, B. R.
 McMahon's Watermelon Girls, K. & P., 125, N. Y.
 McCabe, Jack, Century Girls, B. R.
 McCormick, John, 100 W. 105, Indef.
 McGuire & Grant, 3 Banton, Pittsburg, Pa.
 McGrath & Paige, 58 Wash., Middletown, Conn.
 McNamee, Empire, Hoboken.
 McSorley & Eleanor, Coeur d'Alene, Spokane.
 Mears, Mr. and Mrs., New Family, Sioux City, Ia.
 Meils, Two, Lyric, Danville, Ill.
 Melvin Bros., Kentucky Belles, B. R.
 Melvire Trio, 97 Park, Chicago.
 Melrose Troupe, 109 Clinton, Bridgeport, Conn.
 Melville & Higgins, Poll's, Scranton, Pa.
 Melville & Azelle, Maple Lodge, Grass Lake,
 Mich.
 Merritt, Raymond, 59 Comfort, Rochester.
 McCre & Davenport, Hagenbeck-Wallace, G. R.
 McGregor, Lulu, Grand, Altoona, Pa., Indef.
 Middleton, Gladys, Fischer's, Los Angeles, Indef.
 Mignon, Helene, Empire, St. Paul, Indef.

N

Mills, Joe, Rollickers, B. R.
 Mills, Wm., 20th Century Maids, B. R.
 Miller, Harvey F., South & Henry, Jamaica, L. I.
 Millard Bros., Crackerjacks, B. R.
 Millard, Frank, Lady Birds, B. R.
 Membership Sister, Watson's, B. R.
 Millette, Ed., Ringling Bros., C. R.
 Militar Octette, Hathaway's, New Bedford,
 Mass.
 Miller, Grace, Phillips', Richmond, Ind., Indef.
 Mills & Lewis, 114 E. 11, N. Y.
 Millman Trio, Liebeck's, Breslau, Germany, to 31.
 Mills & Morris, Victoria, Dayton, O.
 Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga.,
 Indef.
 Mitchell Sisters, Monarch, Lawton, Okla., Indef.
 Mitchell & Quinn, 20 Bay 26, Bessodhurst, L. I.
 Mitchells, The, Family, Elmira, N. Y.
 Monroe, George, 1553 B'way, N. Y.
 Montambo & Hurd Falls, Empire, B. R.
 Moore & Dillon, Fay Foster, B. R.
 Montague's Cockatoos, 54 W. 25, N. Y.
 Monray, 814 Western ave., Allegheny, Pa.
 Montrose, Louise, Poll's, Bridgeport, Conn.
 Mooney & Holben, Palace, Gloucester, Eng.; 21,
 Stockton-on-Tees.
 Moore, Lou W., Hagenbeck-Wallace, C. R.
 Mordant, Harry (Dreamland), Norfolk, Va.,
 Indef.
 Morgan & Chester, Vanity Fair, B. R.
 Morgan, Lou, Parisian Belles, B. R.
 Morette Sisters, 141 N. Gay, Phila., Pa.
 Morre, Chas., Lady Birds, B. R.
 Morrell, Marie, 1724 1/2 Main, Parsons, Kan.
 Morvatis, Billy, Ambrose Music Hall, Aberdeen,
 Wash., Indef.
 Morse, Hon., Family, Hazelton, Pa.
 Morton, James J., 147 W. 45, N. Y.
 Morton, Ethel, Electric pk., Galveston, Tex., Indef.
 Morton, Ed., Rollickers, B. R.
 Morton, Fred W., 207 E. 87, N. Y.
 Morton, The Peerless, 1004 Windsor ave., Chi-
 cago.
 Mullen & Correll, She's, Buffalo.
 Muller, Chum & Muller, Lyric, Mobile, Ala.
 Mueller & Mueller, Orpheum, Oakland, Cal.
 Mullin Sisters, Washington Society Girls, B. R.
 Murphy & Andrews, 116 Washington pl., N. Y.
 Murphy & Magee, Ideals, B. R.
 Murry, Whitman Co., 114 W. 40, N. Y.
 Murphree, Geo. P., Tiger Lillies, B. R.
 Murray Sisters, 21, Union Sq., N. Y.
 Murray, Elizabeth M., Maryland, Baltimore.
 Murtha, Lillian, 211 E. 10, N. Y.
 Musketeers Quartet, Star, N. Y.

O

O'Brien-Havel, 616 52, Brooklyn.
 O'Connell & Golden, Crystal, Anderson, Ind.
 Odell & Kinley, Keeney's, New Briton, Conn.
 Ogden, Helen, 239 Cloybourne, Chicago.
 O'Hana San, Orpheum, Salt Lake City.
 Olivers, 3, Cole Bros., C. R.
 Olivette, 225 Pacific, Brooklyn.
 Omega, Olla, Parlor, Widows, B. R.
 O'Neil, Tommie, Pat White's Gaiety Girls, B. R.
 Onlaw Trio, Alhambra, Paris, France, to Oct. 15.
 Orloff, Olga, Treadors, B. R.
 O'Rourke & Marie, Merry Makers, B. R.
 Orth & Fern, Keith's, Cleveland, O.
 Ozars, The, Majestic, Shreveport, La.

P

Palmer & Dockman, Crystal, Anderson, Ind.
 Palmer & Saxton, Grand, Tacoma, Wash.
 Palmyre & Hoefler, Riverside, B. R.
 Paradise Alley, Poll's, Hartford, Conn.
 Parisian Grand Opera Co., 636 Lexington, N. Y.
 Patty Bros., Ringling Bros., C. R.
 Patton, Grace, Rollickers, B. R.
 Pendletons, The, 135 Pittsburg, New Castle, Pa.
 Perle, The, Trent, Trenton.
 Pero & Wilson, Dreme, Meyers Co., Sharon, Pa.
 Pearl, Kathryn, Rollickers, B. R.
 Perry & White, Miss N. Y., Jr., B. R.
 Perry, Clayton, Ideals, B. R.
 Petching Bros., Trent, Trenton.
 Peters, Phil & Nettie, Orpheum, Des Moines.
 Peterson, Leonard, Savor, Grand Forks, S. D.
 Pike, Lester, Fairhaven, N. J.
 Pinkham, George, Orpheum, Oakland, Cal.
 Planophinds, Poll's, Springfield, Mass.
 Piper, Franco, Alhambra, London, Eng.
 Poiriers, S. Howard, Chicago.
 Porter, Alice, Broadway Gaiety Girls, B. R.
 Posner, Allan H., 438 Central Park W., N. Y.
 Pottery & Harris, Grand, Altoona, Pa.
 Potter & Hartwell, Champagne Girls, B. R.
 Powers, Mr. & Mrs. John T., 224 W. 14, Kansas
 City, Mo.
 Power, Cletta & Co., 179 Field, Detroit.
 Primroses, Musical, Dreamland, McKeesport, Pa.
 Pritzkow, Louis, Century Girls, B. R.
 Probst Trilo, Potteryville, Pa.
 Psycho, Miller, Grand, O., Indef.
 Pullman Porter Maids, Temple, Detroit.

Quaker City Quartet, Grand, Indianapolis.
Quigg, Mackey & Nickerson, 20 St. Andrews Pl., Brooklyn, N. Y.
Quinn, Mike, Washington, Spokane.
Quintette, Colonial, N. Y.

R
Radford & Valentine, Oxford, London, Eng., to Feb. 10.
Raffa's Monkeys, Orpheum, Boston.

Raila Deers, Polly, Bridgeport, Conn.
Rainbow, Star, New Kensington, Pa.
Ramsey Sisters, Lyric, Kensington, Ill.
Rastus & Banks, Royal, Oldham, Eng.; 21, Regent, Salford, Eng.
Rawls & Von Kaufman, Bijou, Lincoln, Neb.
Rawson & June, Phoenixia, N. Y.
Ray, Fred, & Co., Orpheum, Denver.
Raymond, Edith & Frank, Circo Bell, Mexico, to 28.

Raymond & Harper, Electric, Pensacola, Fla.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Novelty, Brooklyn.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.

Reed, Harry L., Washington, Buffalo, Indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, 454 Manhattan ave., N. Y.
Reed, John P., Bijou, Muskegon, Mich.
Reeves, Al, Reeves' Beauty Show, B. R.
Reinhart, Mellor, Ellsworth & Thomas, Majestic, Little Rock, Ark.

Remington, Mayme, Orpheum, Kansas City, Mo.
Rennet Family, Bijou, Adrian, Mich.
Reno, Bessie, Folly Marigny, Paris.
Rensette, Bernard, Barnum & Bailey, C. R.
Rensette & Lyman, Trocadero, B. R.
Rever & Yair, Champagne Girls, B. R.

Reynolds, Abe, Miss N. Y., Jr. B. R.
Rice, Cohen, Orpheum, Brooklyn.
Rice & Elmer, 828 Vine, Philadelphia.
Rich, Jack & Bertha, Grand Family, Fargo, N. D.
Richards, Chris., Orpheum, Denver.

Rich Duo, 215 E. 18, N. Y.
Rice, Fanny, Bennett's, Ottawa.
Rinaldos, The, 1844 So. High, Columbus, O.
Ritter & Foster, Empire, Johannesburg, S. A.
Robert-Mont Trio, 722 W. 14, Chicago.
Ronalds, The, 138 Third, Detroit.

Robisch & Childress, 341 No. Clark, Chicago.
Robinson Parquette Trio, K.-P., 58, N. Y.
Robinson-Crusoe's Isle, Orpheum, Brooklyn.
Rockway & Conway, Majestic, San Antonio, Tex.
Rogers & Deely, Orpheum, Brooklyn.

Romola, Bob, Bijou, Davenport, Ia., Indef.
Rooney & Bent, Alhambra, N. Y.
Rooney, Katie, 473 Manhattan, N. Y.
Roarles, The, Hubbard Rock, Muskegon, Mich.
Roscoe & Sims, Rents Santley, B. R.
Rosleys, The, Orpheum, Columbus, Ind.

Ross & Lewis, Hippodrome, Southampton, Eng.; 21, Hippodrome, Boscawen, Eng.
Ross & Vach, Crystal, St. Joe, Mo.
Romeo & Simma, Bowers Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, Indef.

Russell, Fred, Bowers Burlesquers, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, Family, Mahanoy City, Pa.
Russell & Held, Novelty, Brooklyn.
Ryan, Gertrude & Dias, Barnum & Bailey, C. R.
Ryan & Richfield, Haymarket, Chicago.

S
Sattler, Chas., Lady Birds, B. R.
Savory, The, Hagenbeck-Wallace, C. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggio, 5, Miss N. Y., Jr. B. R.

Schaar Trio, 8130 Commercial ave., Chicago.
Schell's, Mmc., Circo Bell, Mexico City, to Jan. 4.
Schrock & Rice, 1223 State, Milwaukee.
Schepp, Grover, Rollickers, B. R.
Schmidling, H. H., 174 Chicago ave., Chicago.

Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Sears, Gladys, Parisian Belles, B. R.
Semons, Chas. F., Colonial, Lawrence, Mass.

Semons, The, Air-Dome, Quincy, Ill.
Seymour & Hill, Orpheum, Des Moines.
Seymour Sisters, 1940 Nicholas, Phila.
Seymour, O. G. & Co., Gayety, Springfield, Ill.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.

Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Shock Bros., K. & P., 58th St., N. Y.
Sherman & Fuller, 855 N. 8, Reading, Pa.
Shipwrecked, Polly, Worcester, Mass.

Shirhart, Anson, Crystal, Detroit, Indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Two, K.F., 125, N. Y.
Sleger, Lillian, Harry Bryant's, B. R.

Sidman, Sam, Columbia, Oakland, Cal., Indef.
Sidman, The, Parisian Belles, B. R.
Sidonne & Kelle, Star, Seattle.

Silber & Emerson, 227 East 25, N. Y.
Simpsons, The Musical, 204 E. 52, N. Y.
Siney's Dogs & Cats, Crystal, St. Joe, Mo.
Slater & Finch, Cherokee, Ia.

Smiths, Great Aerial, Ringling Bros., C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.
Smith Bros., 60 Hawthorne, Hartford, Conn.
Smith, Wm. M., Broadway Gaity Girls, B. R.

Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Temple, Detroit.
Sommer & Storke, Ideals, B. R.

Somers, Zalmar, Pat White's Gaity Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnet, Annette, City Sports, B. R.

Soper, Bert, Star, Altoona, Pa., Indef.
Spencer, Lloyd, Lyric, Houston, Tex., Indef.
Spooler, Lew H., Empire, B. R.
Spaulding & Dupree, box 285, Oasling, N. Y.
Spiller Musical Bumpers, Auditorium, Lynn, Mass.

Stafford & Stone, Dixieland, Jacksonville, Fla., Indef.
Stanley, Mr. & Mrs. W. H., 443 Central, Brooklyn.

Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orchard, Chicago.
Stantz, Henry C., Hagenbeck-Wallace, C. R.
Stevens & Boehm, 325 E. 14, N. Y.

Steger, Julius & Co., Columbia, Cincinnati.
Stevens & Keeley, Washington Society Girls, B. R.
Stewart, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydel, B. R.

Stoddard & Wilson, Majestic, Decatur, Ill.
St. Onge Bros., 22 Portland, Worcester, Mass.
Stuart & Keeley, 1553 Wagon, N. Y.
Stunning Grenadiers, Majestic, Chicago.

Sturges, Ida, Imperial, B. R.
Sturman & Crawford, 919 Washington, Williamsport, Pa.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sully & Phelps, O. H., So. Manchester, Conn.

Summers & Winters, Lyric, Des Moines, Ia.
Sunny South, Orpheum, Los Angeles.
Subers, Emilie, Hippodrome, Minneapolis, Minn.
Suffrage Trio, Hippodrome, Wigan, Eng.

Sullivan & Pasqueana, Orpheum, Denver.
Sutton & Sutton, High School Girls, B. R.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sydow, H., Forepaugh-Sells, C. R.

Syldows, The, Parisian Belles, B. R.
Symonds, Jack, Family, Elmira, N. Y.

T
Talcott, The, Orpheum, Canton, O.
Taneau, Felix & Claxton, 331 E. 98d st., N. Y.
Tarleton & Tarleton, Hagenbeck-Wallace, C. R.
Tamanians, Four, Hagenbeck-Wallace, C. R.

Taylor, W. B., Cole Bros., C. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tege & Daniel, Orpheum, Springfield, O., Indef.
Tenors, Four, Pat White's Gaity Girls, B. R.

The Quartet, Columbia, St. Louis.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Thompson & Carter, City Sports, B. R.
Those & Girls, G. O. H., Indianapolis.

Tiddewinks & Dugan, 503 Hudson, N. Y.
Tivoli Quartet, Majestic, Little Rock, Ark.
Toledo Troupe, Empire, Des Moines.
Tom-Jack Trio, Majestic, Johnstown, Pa.

Torcat, Orpheum, Allentown, Pa.
Toys, Musical, Academy of Music, Hagerstown, Md.
Trillers, The, Wason's, Joplin, Mo.
Truesdell, Mr. & Mrs. Howard, Colonial, N. Y.

Trolley Car Trio, Hagenbeck-Wallace, C. R.
Trocadero Quartet, Dixieland, Jacksonville, Fla., Indef.
Tybell Sisters, Sells-Floto, C. R.
Tyce, Lillian, 733 Mt. Prospect, Newark.

U
Unita & Paul, Fair, Dallas, Tex., to Nov. 3.

V
Vagges, Vaudeville, Paris, Ill.
Valmore, Mildred, Toradores, B. R.
Valveno Bros., 107 E. 31, N. Y.

Van Diemon Troupe, Hagenbeck-Wallace, C. R.
Van Hoven, Orpheum, Noy, O.
Van, Chas. & Fannie, Bennett's, London, Can.
Van Gofre & Cortely, Lyric, Seattle.

Vardaman, 270 W. 39, N. Y.
Vasco, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Cirque Carrie, Amsterdam, Holland, to Nov. 1.

Vedams, The, 749 Amsterdam, N. Y.
Veona, Belle, Orpheum, Huntington, W. Va.
Verdier Trio, Coeur d'Alene, Spokane, Wash., Indef.

Verlops, The, Barnum & Bailey, C. R.
Victorine, Myrtle, Lols, Seattle.
Viola & Engle, 123 Montauk ave., Brooklyn, N. Y.

Violets, Three, Cooper, Mt. Vernon, O.

W
Waddell, Fred & Mae, Family, Davenport, Ia.
Walters, Harry, 1553 Hwy., N. Y.
Ward Trio, 656 2d, Milwaukee.

Ward & Curran, Hopkins, Memphis.
Waldorf & Mendez, 110 Greene, Albany.
Wangdoodle Four, Vanity Fair, B. R.

Washer Bros., National, Steubenville, O.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, 121 W. 96, Chicago.

Washburn, Blanche, Broadway Gaity Girls, B. R.
Watson's Farmyard, Gotham, Brooklyn.
Watson, Jos. K., Rollickers, B. R.

Webb, Josie, Tiger Lillies, B. R.
Wentworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.

Webb, Mabel, Pat White's Gaity Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros, C. R.
Weber, Chas. D., Bowers Burlesquers, B. R.

Weber, John, Broadway Gaity Girls, B. R.
Welch & Maltland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.

Wells, Billy K., Harry Bryant's, B. R.
West, John A., 161 W. 96, Chicago.
West & Bentley, Oak Park, Sacramento, Indef.
West, Drane & Co., Empire, Springfield, Ill., Indef.

Whittle, W. E., Hathaway's, Lowell, Mass.
Whitehouse, The, Cook's, Rochester.
Whitman, Frank, 604 No. 2nd St., Reading, Pa.
Williams & Mayer, 309 W. 55, N. Y.

Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, Armour, Binghamton, N. Y.

Williams & Melburn, 165 Gregory, Rochester, N. Y.
Williams & West, High Jinks, B. R.
Willard & Bond, 3905 Penn, Philadelphia, Pa.

Wiggins, Joe, Imperials, B. R.
Wilson, Tony, Haywood, Ill.
Wilson, Tony, Holdis & Armors Sisters, 1 Prima rd., Brixton, London, S. E., Eng.

Wilson, Alf, & Mabe, Trocadero, B. R.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.

Windom, Farle, Cole Bros., C. R.
Windom, Wm. H., Princess, Hannibal, Mo.
Winston's Seals, Barnum & Bailey's Show.

Wolf Bros., Circo Bell, Mexico.
Wolfing's Stallions, Ringling Bros., C. R.
Wood Bros., 207 E. 14, N. Y.

Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wood, Francis, Bijou, Dubuque, Ia.
Woods & Woods, Orpheum, Chicago.

Woodward, Y. P., 107 E. 31, N. Y.
Woodford's Animals, Rose Sydel, B. R.
Wordette, Estelle & Co., Broadway, Camden, N. J.

World & Kingston, Orpheum, Kansas City, Mo.
Work & Ower, Doric, Yonkers, N. Y.

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.
Yalto Duo, Empire, San Francisco, Indef.
Yerxas, The, Forepaugh-Sells, C. R.

Yonamoto Bros., Emerald, Adams Co., O.
Young, Harry C., Lady Birds, B. R.

Zamloch, 1080 62nd, Oakland, Cal.
Zanoras, Ceyling, People's, Cedar Rapids, Ia.
Zaras, 4, 104 W. 40, N. Y.

Zasell-Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., Burwood, Omaha, Neb.
Zenda, Harry, Widows, B. R.

Zeno, Bob, 345 1/2, Portland, Ore.
Zimmerman, Al., Empire, B. R.
Ziska & King, Keith's, Philadelphia.

Zubede, Fred, Forepaugh-Sells, C. R.

Barnum-Bailey.—Little Rock, Ark., 14; Brinkley, Ark., 15; Memphis, Tenn., 16; Dyersburg, Tenn., 17.

Buffalo Bill.—Savannah, Ga., 14; Charleston, S. C., 15; Florence, S. C., 16; Wilmington, N. C., 17; Goldsboro, N. C., 18; Richmond, Va., 19.

Forepaugh-Sells.—San Antonio, 12; Galveston, 14; Houston, 15; Hearne, 16; Waco, 17; Corsicana, 18; Tyler, 19 (all in Texas); Texarkana, Ark., 21; Shreveport, La., 22; Marshall, 23; Terrell, 24; Paris, 25; Greenville, 26.

Pawnee Bill.—Dublin, 12; Waco, 14; Corsicana, 15; Dallas, 16; Ft. Worth, 17 (all in Texas).

Ringling Bros.—Shawnee, Okla., 14; El Reno, Okla., 15; Enid, Okla., 16; Hobot, Okla., 17; Lawton, Okla., 18; Chickasha, 1, T., 19.

Waddell, Fred & Mae, Family, Davenport, Ia.
Walters, Harry, 1553 Hwy., N. Y.
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Ward & Curran, Hopkins, Memphis.
Waldorf & Mendez, 110 Greene, Albany.
Wangdoodle Four, Vanity Fair, B. R.

Washer Bros., National, Steubenville, O.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, 121 W. 96, Chicago.

Washburn, Blanche, Broadway Gaity Girls, B. R.
Watson's Farmyard, Gotham, Brooklyn.
Watson, Jos. K., Rollickers, B. R.

Webb, Josie, Tiger Lillies, B. R.
Wentworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.

Webb, Mabel, Pat White's Gaity Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros, C. R.
Weber, Chas. D., Bowers Burlesquers, B. R.

Weber, John, Broadway Gaity Girls, B. R.
Welch & Maltland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.

Wells, Billy K., Harry Bryant's, B. R.
West, John A., 161 W. 96, Chicago.
West & Bentley, Oak Park, Sacramento, Indef.

West, Drane & Co., Empire, Springfield, Ill., Indef.

Majestics, Murray Hill, N. Y.
Marquarders, Gayety, Washington.
Merry Makers, 14-16, Indianapolis; 17-19, L. O.; 21, Folly, Chicago.

Merry Maidens, 14-16, Lyceum, Troy; 17-19, Gayety, Albany.
Miss New York, Jr., Dewey, Minneapolis.
Morning Glories, Gayety, Baltimore.

New York Stars, 14-16, Gayety, Scranton; 17-19, Bijou, Reading.
Nightingales, 14-16, Gayety, Albany; 17-19, Lyceum, Troy.
Night Owls, Westminster, Providence.

Oriental, Star, St. Louis.
Parisian Belles, Met. O. H., Duluth.
Parisian Widows, Palace, Boston.

Pat White's Gaity Girls, Imperial, Providence.
Reeves' Beauty Show, Waldman's, Newark.
Relly & Woods, Bon Ton, Jersey City.

Rents-Santley, Lyceum, Boston.
Rialto Rounders, Theatre Royal, Montreal.
Rice & Barton, Gayety, Indianapolis.

Rollickers, Star, St. Louis.
Rose Hill, Star, Brooklyn.
Rose Sydel, 14-16, Empire, Albany; 17-19, Empire, Holyoke.

Runaway Girls, Majestic, Kansas City.
Sam Devere's, Howard, Boston.
Scribner's Big Show, 21, N. Y.

Star Show Girls, Eighth Ave., N. Y.
Strollers, Star, Toronto.
Thoroughbreds, 14-16, Star, Scranton; 17-19, Jacob's, Paterson.

Tiger Lillies, Trocadero, Phila.
Trocadero, L. O.; 21, Eighth Ave., N. Y.
Trans-Atlantic, Empire, Toledo.

Trocadero, Standard, Cincinnati.
20th Century Maids, Bijou, Phila.
Vanity Fair, Gayety, Detroit.

Washington Society Girls, Avenue, Detroit.
Watson's Burlesquers, 14-16, Terre Haute; 17-19, Indianapolis.
World Beaters, Greenwald's, New Orleans.

Apollon, The, G. O. H., Morgantown, W. Va.
Belford, Allan G., Washington, N. J.
Blamphin & Heir, Keith's, Boston.

Bates & Neville, Orpheum, Chillicothe, O.
Bower, Chas. W., & Co., Columbia, St. Louis.
Byron & Blanch, Olympic, South Bend, Ind.

Bowman Bros., 1877, Danville, Ill.
Beatties, Juggling, Vaudeville, Lexington, Ky.
Chinquilla, Princess, & Newell, Orpheum, Findlay, O.

Bicycle Bill, Orpheum, Chicago.
Brindamper, Empire, San Jose, Cal.
Cauper & Cauper, Unique, Minneapolis.

Carson Sisters, Jackson, Miss.
Cralne, Long & Craine, Lyceum, Harrisburg, Pa.
Dervin, Jas. T., 516 So. Flower, Los Angeles.

Doyle, Maj. Jas., Coliseum, Seattle, Wash.
Demco, George, Bijou, Lincoln, Neb.
Democo, The, Grand, Covington, Ky.

Emerald, Monnie, 21, Empire, Birmingham, Ala.
Eckhoff & Gordon, Doctor's, Newark.
Fields & Hanson, Bijou, Lansing, Mich.

Fox & Fox, 353 So. 4, Dayton, O.
Finney, Frank H., Majestic, Birmingham, Ala.
Golden & Hughes, Bijou, Marietta, Wis.

Gracey & Burnett, Empire, Des Moines, Ia.
Gehrue, Mayme, & Co., 21, Keith, Columbus, O.
Gilbert, Jane, K.-P. Union Sq., N. Y.

Goldsmith & Hoppe, Poll's, Scranton, Pa.
Howard, Chas., Empire, Paterson, N. J.
Howard's Ponies, Colonial, Norfolk, Va.

Hanson & Drew, Liberty, Pittsburg, Pa.
Hillyers, Three, Lyric, Uniontown, Pa.
Henry, Capt., Majestic, Montgomery, Ala.

Hylands, Three, Lyric, Dallas, Tex.
Immensephone, The, Orpheum, Minneapolis.
Johnson, George, Scribner's Big Show, B. R.

Jackson, Harry & Kate, Bennett's, Hamilton, Can.
Kenton, Dorothy, Broadway, Camden, N. J.
Moon, Ed., Price's, Hannibal, Mo.

Murphy & Palmer, Vaudeville, Bluffton, Ind.
Noblette & Marshall, Orpheum, Chicago.
Otto Bros., 158 Cleveland, O.

Powers Bros., 15 Trask, Providence, R. I.
Perry, Frank L., Coliseum, Chicago.
Shone, Madelyn, Gem, Bristol, Tenn.

Voelker, Mr. & Mrs. Frederic, Olympic, Chicago.
Vardelles, The, Lowell, Mich.
Worthley, Minthorne, Doric, Yonkers, N. Y.

Wheeler & Rosey, St. Charles Hotel, Chicago.
Wilton, Belle, Vanity Fair, B. R.
White, Ed., & Rolla, Olympic, South Bend, Ind.

Ye Colonial Septette, Orpheum, Oakland, Cal.
Young & DeVoe, Columbia, St. Louis.
Zeda & Hobo, Burwood, Omaha, Neb.

Zolas, The, Majestic, Dallas, Tex.
Zaretzky Troupe, Auditorium, Chicago.
Alburtus & Albus, Poll's, Bridgeport, Conn.

CIRCUS ROUTES

Barnum-Bailey.—Little Rock, Ark., 14; Brinkley, Ark., 15; Memphis, Tenn., 16; Dyersburg, Tenn., 17.

Buffalo Bill.—Savannah, Ga., 14; Charleston, S. C., 15; Florence, S. C., 16; Wilmington, N. C., 17; Goldsboro, N. C., 18; Richmond, Va., 19.

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Walters, Harry, 1553 Hwy., N. Y.
Ward Trio, 656 2d, Milwaukee.

Ward & Curran, Hopkins, Memphis.
Waldorf & Mendez, 110 Greene, Albany.
Wangdoodle Four, Vanity Fair, B. R.

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Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, 121 W. 96, Chicago.

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Watson, Jos. K., Rollickers, B. R.

Webb, Josie, Tiger Lillies, B. R.
Wentworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.

Webb, Mabel, Pat White's Gaity Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros, C. R.
Weber, Chas. D., Bowers Burlesquers, B. R.

Weber, John, Broadway Gaity Girls, B. R.
Welch & Maltland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.

Wells, Billy K., Harry Bryant's, B. R.
West, John A., 161 W. 96, Chicago.
West & Bentley, Oak Park, Sacramento, Indef.

West, Drane & Co., Empire, Springfield, Ill., Indef.

West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.

Weston & Young, Proctors, Troy.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Empire, Swansea, Wales; 21, Empire Palace, Cardiff, Wales.

Wheeler Children, Theatromer, McKeesport, Pa.
Wheeler, The, N. Y. Stars, B. R.
Whelan & Searies, 305 W. 42, N. Y.

White, Ed. & Rolla, Olympia, So. Bend, Ind.
White, Tom, Lady Birds, B. R.
White, Pat, Pat White's Gaity Girls, B. R.

ADDITIONAL ROUTES

TOO LATE FOR CLASSIFICATION

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 51st St., N. Y.
(Meyer Cohen, L. C.)

Vol. 8. New York, Oct. 12, 1907. No. 9.

As we predicted some time ago,

"Yesterday"

Chas. K. Harris's new ballad, is being heard from Maine to the Coast wherever songs are sung. Not since the famous "Would You Care?" has there been such a demand for orchestrations and slides as for this song of all songs. The demand for slides has been enormous, and Scott & Van Alstena have been compelled to hire extra help to do the coloring so as to be able to fill their orders for slides. We are in receipt of letters and telegrams from the most prominent singers congratulating Mr. Harris on his latest effort. Singers desiring orchestrations, kindly write at once and same will be arranged for you in any key; no distance too far to mail them to you. We want to hear from you at any and all times. Keep in touch with us and we will keep in touch with you.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESSBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

SID J. EUSON'S (Sid J. Euson, mgr.).—On Sunday evening the large audience which allied Euson's to capacity waited patiently for the appearance of the "comedians" and "girls" mentioned in the organization known as "Hyde's Comedians and Blue Ribbon Girls." Only one "comedian" was evident, and he is Richy W. Craig, burdened with more responsibility and ineffectual material than he could carry with gratifying results. An attempt is made to interpret "Adam Lyre or My Niece from Asia," which is almost entirely devoid of every possible chance for the principals, except to talk at random without logic or reason. The frail mist, if it were "written," has been so dissected that only on rare occasions is there a thread of some plot discovered. Even then it is interpreted by a specialty, or the "Eight Cyclonic Dancers," an English "girl act," which looms up frequently in songs and dances. They introduce clever novelty and acrobatic dancing. It is the best "girl" act imported from England for burlesque seen so far this season. When the girls, who are not particularly attractive as to looks, are relieved from the numbers, they take their places in the chorus with the regular choristers, who are kept in ambush in the first act from the opening number until the finale. This is evidently done to show the succession of olio acts. Vi Holmes, a tall, graceful blonde, in high kicking and intricate dancing execution, starts the series of vaudeville interpolations. Twice she appears with the English girls, who no sooner leave the stage than they are recalled for another specimen of their sprightliness. May Crawford and Dorothy Bidgett, a "sister" act follow in songs and dances, showing some skill, and Althea Rosslyn appears in songs. She has a voice of much power and uses the high notes to good advantage. Richy W. Craig introduced his familiar musical specialty including the graphophone "argument," which was liked by the audience. He should eliminate a big portion of the talk. The Weston Sisters received much applause for their lax style of singing, dancing and boxing. Lawrence Crane, the Irish magician, offered the novelty. His magical tricks and manipulations were thoroughly enjoyed, and the illusion and most resplendent embellishments proved mystifying. He is an excellent entertainer and his method of introducing his subjects is polished and pleasing. There is not much costume display, probably on account of the chorus having no opportunity to show itself as often as the audience would like. The "international" finale is somewhat spoiled by the weak singing. Mr. Hyde should prepare a more substantial first part and burlesque. In its present shape it is a conglomeration of dialogue, with a lot of specialties. Craig does very well with the material allotted to him, but there is need of one or two other comedians to help carry the comedy. Provision should also be made for more costume display. No doubt the show will be improved in a few weeks, as Mr. Hyde contemplates making a number of changes in the roster and material.

FOLLY (John A. Fennessy, mgr.).—The advent of William B. Watson and his burlesques is invariably conceded by the staunch burlesque theatre goers to be replete with the expectant quantities of admirers and supporters of the brand which he has made burlesque famous. Watson is a huge favorite and his name on the bill-boards is sufficient to warrant large patronage. Perhaps at no time in his career has he so advantageously provided a show that seems to appeal to the clientele than this season. He has written a two act farce which he calls

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Allen, Searl.
Arnold, Ogardla.
Beasey Sisters.
Bernard, Harry and May.
Bohne, W. A.
Brennan, James.
Burke, Chas.
Calhoun, William.
Carleton and Terre (Chicago Office).
Claffin, Josie.
Cogan and Bancroft.
Cogswell, Sarah L. (Stanley and Wilson).
Collins, M. D.
Crane, Lawrence.
Devine, Arthur.
Denby, Walter.
Denning and Williams.
Donnelly, Henry V.
Downing, Joseph.
Dumas, Florence.
Farrington, Rhoda.
Fields, Will H.
Figg, Chas.
Ford, John.
Fowler, E. W.
Gandy, Louise.
Gilbert, John D.
Gillingwater, Claude.
Golden, Jack.
Greenway, Hy. (Chicago Office).
Greer, J. H.
Herbert, Will.
Hill, Hamilton.
Hoey and Lea.
Hutch Amusement Co. (Chicago Office).
Kaley, Alfred.
King, Kate Hope (Chicago Office).
Lack, Jas.
Lamont's Animals.
Lemmel, John (Chicago Office).
Le Monts, The.
Leslie and Williams.
Lewis and Harr (Chicago Office).
Macetta, William.
Marks, Al.
Mears, Grace.
Moore, Frank.
Moore, Rhodes H.
Morrison, Althea.
Morton and Diamond.
Nelson, Walter.
O'Rourke, Eugene (S).
Owen, May.
Parlner (Chicago Office).
Price, Beatrice.
Quigley, Helen.
Rae, Frank.
Raril, Tony.
Start, Mabel (Chicago Office).
Stephens, Hal.
Sully, Lew.
Waldman Brothers.
Tanner and Gilbert.
Walsh, Austin.
Ward, Fred.
Welch, Thomas.
Wilson, Harry E.
Wroth, Ed.
York & Adams.
Zimmerman, Willy.

"Kransmeyer's Alley." The first scene occurs in Harlem's "Goatville," and carries the period back to the days of '68. The second act shows a handsome interior. A fete or banquet takes place on the tables are strewn many bottles of beer. There is a story which unfolds itself interlarding and relates in satirical sequences the malignant tendencies of a German cobbler for an Irish sausage maker, both residents of the "Alley." The humor interspersed by Watson in the most exacting moments of extreme enmity is creative of exonerating laughter. The contrasting situations are skillfully and most admirably devised. The dialogue is unusually bright and witty, and infected occasionally with spice, which is given over the footlights in a gentle manner. Watson is principal comedian in his favorite character of "Philip," rejuvenated and a fixture. The throwing of missiles would be excusable if the offenders abstained from over-doing it, especially in the first act. The quartet of Arizona rangers added some "rough house." The familiar "Salvation Army" number with pointed paragraphic remarks invited laughter. Portions of the talk might be eliminated. "Marinina," an Italian song, was introduced with good effect by James McGowan, the owner of a good voice, and "Smile on Me" was liked, also the double sextet. There are 20 girls in the chorus and they are mostly large and plump. Quite a number are possessed of good features, and above all, ankles, that were observed intently by the auditors, who watched the three consecutive changes of tights and encored the musical evolutions, evidently because there was an unusual display of "franklebellies." The damsels make a lot of noise in the singing, without melody in the strained efforts. Several are given solo numbers. Frank Bombard with an habitual force of eccentric tradition was an excellent aid to Watson and made his Irish character picture so good enough to earn distinction. He acted the part; not buffooned in it. Florie Millership proved a dainty soprano. She is a mite of a girl and gyrated expeditiously in a neat and pleasing manner whenever her presence was required. Several minor parts were well cast. The Bijou Trio, composed of George L. Dorsey, James H. McGowan and Frank Egan, opened the olio with good singing,

blended with comedy. The solo singing won immediate recognition. The act is better than last season. Swan and Bombard gave their knock-about and kept the crowd in good humor. The Millership Sisters appear in the action of the second act. The dancing is remarkably perfect as to uniformity and grace. They are by far the neatest, most accomplished duo of well behaved "latter act" dancers seen in burlesque in a long time and they fully merited the applause which burst out. Watson has a good show this year. It is better than ever before. If he does not make some new records this year it will not be the fault of the show.

NOTES.—Watson's "Orientals" filled in three nights at Akron, O., last week, preceding the show's opening at the Empire Sunday.—Pool, the "rubber" man, has closed his engagement of five months over the Western States Vaudeville Circuit.—Lampert and Pierce play the Interstate circuit soon.—Eugene and Mar are on the Western Vaudeville Association circuit.—Murphy and Vidoc and Mr. and Mrs. Franklin Colby are also booked by the Association.—The Hurling Hutters, having closed their park engagements, are opening in vaudeville for the season.—Anne Leslie Williams, formerly of Pete Baker's Company entered vaudeville in a singing specialty.—Three Ross Sisters are preparing a new act.—Caesar and Company are in the Middle States, having booked up considerable time.—A new stock burlesque theatre is the latest venture of A. L. Weston, who has secured the property adjoining the Alhambra Theatre, a combination melodramatic house, on State street near 19th, and remodeled it to attract the clientele that enjoys burlesque entertainment while indulging in beverages, after the music hall style. The seating capacity is 900. It will be known as the "Archer Theatre," and William H. Jackson, who has had varied experience as a producer of stock burlesque, will have charge of the material end. Vaudeville also will be given, changing the entire programme weekly. The place is announced to open Oct. 14.—Three Hilliers are arranging time in the middle West for next spring. They are now in Pennsylvania.—Barber and Palmer are finishing their engagements on the Hocking circuit in the South.—Harris and Walker are journeying in Indiana.—The Roopers with Bannum and Bailey shows and will open in vaudeville soon.—Jerge Brothers are coming West for the first time to play on one of the circuits.—M. Newman, manager of the Bijou Theatre at Kewanee and Dixon, Ill., was in the city last week.—The Dallets open their fall season in the vicinity on Monday, 14.—International Comiques (4) are playing the time booked by William Morris' Western office.—Jack and Mildred Patten finished their time on the Ammons' circuit in Indiana, and are now booking future engagements through Henderson's Exchange.—Bijou Theatre, Streator, Ill., has closed temporarily while change in management is being made.—Cass and Parks, and Brother closed their season in fairs and parks, and open in vaudeville at the Columbia, Ansonia, Ill.—Arthur Beauvois and Company returned from the Coast, where they played the Western States time, and are having new scenery and effects made for their dramatic sketch.—Thomas Olson, of the Unique Theatre, Winnipeg, Canada, was in the city last week and engaged artists for his stock burlesque, scheduled to open on Monday next. Harry W. Wright has been appointed stage director. Others recruited are Nate Young, Jack Dredner, Sadie Hutchinson, Louis Boltwell, Vera Grant, Rose Fields, Gertrude Grant, Mabel Brown and Lillian Farquhar.—Lamb and King are in the Middle West, as are the Hart Trio, Weber Family, the Hollands, Caley and Waldron, A. K. Calder, Juggling Parrots, Marvelous Russell and George Foster.—Aerial Buddies are playing fair and vaudeville dates in Indiana and Ohio.—By the death of her uncle, John Thompson, who at one time was a well known showman, and in later years lived in retirement in Dallas, Texas, Marie Fisher of the "Cham-rasine Girls" will receive a portly share of the estate, which is said, by her lawyer, Frimrose and Rohloff are booking for a Western tour.—The De Rosas Dogs have written the agents here for Middle West time.—Minstrel Wingates are playing dates in Pennsylvania.—Lester and Dugan are booked by Henderson's Exchange in Indiana.—Leon's Dogs closed with a carnival company and are arranging for vaudeville dates.—Hal Lewis, with Harvey Dramatic Company, contemplates going into vaudeville in a singing act.—The Auers start on the circuit in the Middle West, booked by William Morris, Oct. 21.—Allen, Delman and Allen are coming West soon to fill dates now being arranged for them.—W. S. Butterfield, of the Bijou Theatre circuit, underwent an operation for appendicitis and is confined at the Kellogg Sanitarium, Battle Creek, Mich., where it is reported he is rapidly recovering.—Jas. Francis Sullivan, assisted by Walter McFarland and Sisters Dade, produced a new act in Rock Island, Ill., booked by William Morris' Chicago office.—Jimmie Cowper is playing in the Middle West. He returned from the coast recently.—Julius Von Tilzer, the efficient "plugger" for the "Windy City" is indefinitely having discovered other and new methods for "boosting."—The opening bill at the New Orpheum (Texan Grand), El Paso, Texas, consisted of Burrows-Lancaster Company, Sullivan and Pasquellina, Eugene Trio, Laura Howe and her "Dresden Dolls," La Tosca, Kollins and Klifton, and C. E. Barry, booking manager of the Orpheum circuit, attended the opening.—Cecil Leon and Florence Holbrook, former stars of the LaSalle Theatre Stock company, intend to invade vaudeville with a sketch, if the proper booking is secured.—Ed Jolly and Winifred Wild closed their engagement on the coast, where they were booked for six months, and will play in the Middle West for the season.—C. A. Coley of Fay, Coley and Fay, having completed a successful tour of the coast, where return dates were frequent, left for his home at Raleigh, N. C., for a two weeks' vacation, after which he will join his partner in New York.—Mr. Daley, of the Daleys, had his leg crushed in a street car accident on Tuesday, and his condition is such that amputation, it is said, will be

Cobb's Corner

SATURDAY, OCT. 12, 1907.

No. 85. A Weekly Word with WILL the Wordwright.

BALLAD.

ORIGINAL!!! NEW IDEA!!! NOVELTY!!!

'NEATH THE OLD — TREE,
SWEET —

Busy with Joe Weber's new musical show.
Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark).—Summaring at Cobb's Corner 15th floor, Hotel Rand. "Close that window d'you want me t' freeze!"

WILL D. COBB

Wordwright.

Care Weber's Theatre, NEW YORK.

necessary in order to save his life.—"The" Quartet will play the Orpheum circuit after their Chicago engagements.—Ellis T. Glickman, the Yiddish actor-manager of the International Theatre, contemplates going in vaudeville in a dramatic sketch, said to be written for him by Charles Ulrich. Mr. Glickman has a fluent command of English, and his appearance on the English speaking stage will be the first.—Cecil Leon and Florence Holbrook, former stars of the LaSalle Theatre Stock Company, intend to invade the vaudeville field with a sketch if the proper booking is secured.—Smith and Cooney gave their new singing and talking act at Euson's last week and met with decided success.—J. B. Schall, banjo maker and well known to variety artists, died of heart failure while witnessing a performance at the Olympic Theatre on Friday evening last.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—The bill this week is notably prominent for the absence of comedy and sketches, with an abundance of individual singing numbers. The first appearance in vaudeville here of Charles Warner strengthened the array. Mr. Warner heads the bill and presents "At the Telephone." His powerful acting in the dramatic recital stirred the audience. Ryan and Richfield are here for the first time in nearly two years. "Mag Hagerty's Farmer," a sequel to the series of "Hagerty" sketches, proved a laughing hit of the bill. It is as good as their previous offering. Ethel Levey has somewhat improved her singing act since last at this theatre. Following her first song in "one" she gives a series of imitations of aspirants on amateur night. It is decidedly an innovation in her particular line, and was liberally applauded. Rose DeHaven Sextet display some "costume" costumes, moved well enough in effective scenic surroundings to make the contribution attractive and diverting among the general run of "girl" acts. Hal Davis and Company, programmed to appear in a new scenic racing sketch, did not arrive in time for the performance on Monday on account of a delay in a railroad wreck, near Ft. Wayne, Ind. William Tompkins has a bright string of stories, but most of them proved too "subtle" even for the intelligent audience. The local "gossip" and song caught on immensely. Charles Brown, who preceded Mr. Tompkins and Ryan and Richfield, offered local "baseball" talk that reached the enthusiasts. "Marlurch at Coney Isle" received the most applause, and dancing which followed as an encore was appreciated. Flo Adler, assisted by a boy violinist and vocalist, scored one of the early hits. Emma Partridge has a rich soprano voice of great volume and range. It is not often that a "straight" singing act is so enthusiastically applauded. The fact that she is unknown to the regular patrons makes her success more substantial. Rose and Jeanette are Parisian dancers. The young woman appearing in radiant purple, and bejeweled dress is pretty and graceful, and displayed charm in a tight fitting tan suit. Two changes of costume are made. There is little novelty in the dances. Bingham and Cable, Ben Salas and Zilla Salas and Miss Alba also appeared.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle, Monday rehearsal 9).—Eva Tagnany heads the list. With her are Frank and Jennie Latona, Jack Norworth, "Fall of '64," Quaker City Quartet, Four Baitus, Mr. and Mrs. Frederick Voelker, Clark and Duncan, Ross and Golett, Bissett and Scott, Supertops Japs, Eldridge.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—Maudie Jacobs has Ger-naro's Band, Lalla Selbini, Stinson and Merton, Young and De Vole, Makmuri, Marsden's players in "Wyoming," Adele McNeil, Fitzmaurice and Kenton, Joe Carroll, Frankie La Marche, Marvelous Geer.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—Robert Hilliard moved from the West Side. Also Mayne Gerson and Company, "The" Quartet, Searl and Violet Allen Company, Two Loretas, Anita Bartling, James Cullen, The De Camos, Brown and Brown, Charley Crenyon, Lamont and Millman, Lavigne Sisters and Frederick Helder.

ORPHEUM (Jones, Lenick & Schafer, props.; Sam I. Levin, mgr.).—The bill for the current week consists of Mexican Hermano Francisco, Sam Mitchell and Love, Young and Brooks, Ed. S. McCuen, Francesca Redding and Company, Dave and Percie Martin, Harry Clark, Dolph and Susie Levino, Margaret Dale, Major Rhinback, Fukinos Japs, Fuller and Field, Ed. Sutton.

SCHINDLER'S (L. Schindler, mgr. Monday rehearsal 11).—Mr. Schindler has provided a divers-

GUS EDWARDS

SAYS:

That he knows
He is ahead of the Times "Bldg."
Because since he took the entire 2nd floor
at 1512 Broadway—the same old stand—giving
him a fine Broadway frontage, crowds of
curious (and interested) theatregoers, etc.,
have obstructed the thoroughfare during the
evening, gazing at the particularly attractive
signs announcing the special feature publica-
tions such as "HIP! HIP! HOORAY!"
"SCHOOL DAYS," etc., etc.

When you're up our way, look it over!

Yours musically,

GUS EDWARDS.

P. S.—My new Act, Gus Edwards' "RUBB
KIDS," will be one of the big features at
Elizabeth the week of Oct. 14th. The novelty
song, "SEE SAW," is certainly "IT."

MORE P. S.—About next Monday our en-
larged headquarters, as above mentioned, will
be ready for the "pening." They'll all be
there—are you coming?

ded bill, composed of Billy Jackson and Company.
The Adeans, Marie LeClair, Contineau and Law-
rence, Annie Cook, Jerome St. Clair.

McVICKER'S (Sol Litt, mgr.).—Lew Dockstader
and his minstrels opened a week's engagement.
In addition to the first part there are a number
of sketches and specialties, foremost a skit by
Mr. Dockstader, entitled "A Bull Day at the
White House." Nell McNeil is with the company.
EMPIRE (William Slinger, mgr.).—The "Oriental
Crazy Corner Girls" make a rather pretentious
showing in "The Honeymoon Trip," the first part,
with an appropriate and effective setting dis-
closing the deck of a ship. The comedy and
structural parts are credited to Wm. B. Watson,
who provided the company with ample material
of the conventional sort, with two principal boys,
an Irishman, "Sissy," Pirate and other characters
burlesque audiences have become intimate with.
The elements are inclined to be slow and talky
at times, probably on account of the stretched
portions of the dialogue, which will possibly be
modified eventually. "The Sculptor's Dream," is
given the same nautical setting, on account of the
prohibitive use of movable scenery. The piece
has served well in burlesque. The costuming and
equipment are complete and the chorus is one
of the most active and animated seen this season.
The girls are a happy, jocular lot. They seem to
enjoy the spirited manoeuvres as well as the au-
dience. Even the three extraordinary short and
plumb maidens who look like "Brownies" in their
tight fitting garments kept up the lively pace,
strenuous as it appeared. There is plenty of dash
and snap. The singing is one of the features.
The voices are strong. The company is a capable
one. Homan and Kearney have amiable parts and
offer a humorous string of burlesque talk in the
olio. Frank Riley is quite amusing in an eccen-
tric Irish character. Belle Travers, a good-
looking brunette with an exquisite figure and much
charm, had the prima donna role as "principal
boy." She has a soprano voice of quality and
knows how to use it. Clara Dagneau and Lena
Bruce, "sister" act, are a delight in that line.
They wore elaborate dresses of most unique de-
sign, and the songs are different from the "sister"
adhesive kind. Miss Dagneau looked charming in
a white decollete dress. Lafferty and Ward danced
energetically, and Van Cleve, Denton and Pete,
the latter a kicking donkey, afforded considerable
comedy. It is an act creative of laughter. Young
Sawyer and Orla Lauder introduced equilibristic
feats and physical culture posing. They are mus-
cular and gave the olio the requisite diversity.
The show is clean and complete compared with the
output seen this season. While the comedy is not
as commendable as in Watson's other show at the
Folly, this week, the "Cozy Corner Girls" has
the advantage of a larger olio, more comedians,
talented female principals, and a good singing
bunch of girls.

GEORGE G. HAYLE

The World's Greatest Triple Toe Roll Dancer.
OPEN TIME AFTER DEC., '07.
Permanent Address, care VARIETY.

THE IRISH LADY.

EVA THATCHER

Height 5 ft. 7. Weight 196.

MARTHA WEIS

Height 3 ft. 8. Weight 58.

This is a real act. Look it over.

Address CHRIS. O. BROWN.

1856 B'way, New York.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office.

1115 Van Ness Ave. (Room 112).

THE PRINCESS (Sam Loverich, mgr.).—Week
30. The bill was the most satisfying the house
has offered since its opening, due in great part
to a very enjoyable musical farce produced un-
der the direction of Sam Siddons and bearing the
title "The Two Jail Birds." Siddons assumed
his well known eccentric German role and found
in Francis Young an excellent foil. The chorus
was well matched and the musical numbers for
which Bothwell Browne stood sponsor were of the
best, with the costuming a feature. Many old
familiar friends from Jokeland popped up during
the production. George Delmas, aerial artist, was
the opening number of the olio and received a
round of applause. Lockwood and Breyson are
but average in the portion. They offered
rather an overdose of singing. Their closing
"Heinie" song submitted in character stood them
in good stead and won for them a well deserved
demand for more. The U. S. Clayton Company's
sketch was lacking in many respects. The plot
has done service many times before and in striv-
ing for laughs the sketch degenerates at times
to mere horse play. The work of both women of
the cast was below par and the man stood out
as the star. The Four Claytons gave a musical
act of the class A grade and the audience showed
an emphatic liking for their selection on the
brasses. Davis and Walker worked in a clear
cut number fashioned far away from the usual
routine of colored teams. Bothwell Browne's
"Gibson Girl" act was a rather frosty affair. The
act relied for its main strength upon the reproduc-
tion of the familiar conceptions of Gibson and this
Mr. Browne attempted with the assistance of E.
Francis Young, but the task proved beyond him.

ORPHEUM (Martin Beck, mgr.).—Week 29: The
major portion of the show was new with Minnie
Sellman and William Bramwell offering "A
Dakota Widow" as the headliners. Owing to the
late arrival of the wardrobe trunks, this act was
obliged to play the opening engagement in street
costume, of which fact Stage Manager Brundt made
announcement. The Vassar Girls proved a "girl"
act of merit, with scenic effect of the highest
grade. Lucy and Lucier kept them laughing with
their eccentric comedy. Christina Nielson, a re-
cruit from the comic opera field, made a favorable
impression in her vocal selections. Bartholdi's
Cockatoos completed the list of newcomers. The
holders were the Bellcraire Brothers and Berry
and Berry.

NATIONAL (Sid Grauman, mgr.).—Week 30:
"That" Quartet and the Three Kuhnns, held over
for an additional week, fitted well with the in-
coming Sullivan-Considine combination, which was
strong in comedy. The Eddy Family, a crack
slack wire act, was also added—bringing
with it the bill a rather better one. The girls
to excel. They were in closing position and regis-
tered strongly. A complete back somersault on
the wire, accomplished by the youngster of the
troupe, was awarded an outburst of applause.
Flexible Fredericks was another dumb act that
scored. Working in outfit costume, he offered a
well arranged routine of clever contortions, con-
taining a vein of pantomime comedy. Murphy
and Willard's sketch, "The Phenologist," was
studied in parts with antiquities, but answered
its purpose well as a laugh-gainer, both of the
team displaying adaptability. Al Johnson on his
re-appearance proved that he has lost none of
the qualities that established his popularity upon
the occasion of his previous visit, could several re-
calls were required before the house subsided.
Fitzgerald and Gilday offered a conversational
act in one that was well thought of, closing with
a burlesque on the drama that was irresistibly
funny. Mortlock and Chamberlain in a domestic
sketch completed the program.

WIGWAM (Sam Harris, mgr.).—Week 30: The
addition of Burton and Harry to the bill at the
last moment gave to the program its sole comedy
offering. Playing a return date after the lapse
of only a week the team offered a changed
sketch, still retaining their original characters
and scoring their usual hit. Mr. and Mrs. Es-
mondie follow an unbroken path with their play-
let "The Soldier's Prophecy" and were well
received. The Elliotts, harp soloists and vocal-
ists, proved an entertaining number. Marcona,
an electrical experimentalist, and the Jessie
Keller's Cycling Troupe, divided honors as the
novelty features. Clinton Montgomery, illus-
trated songs, and Della Stacey, soubrette, com-
pleted the program.

EMPIRE (Curtis, mgr.).—Week 30: Frank
Hall, the lion tamer, bidding defiance to Waller,
long a feature of the Chutes Zoo, was a heavily
billed attraction. The king of beasts was in no
kindly mood, and the iron nerve of the tamer in
entering the cage brought forth an ovation. The
Du Bell Trio re-appeared, displaying the same
marked cleverness which is in most part wasted
upon a very undiscriminating audience that
starts from nowhere and ends in the same place.
The elder's characterization of a "drunk" stamps
him as a comedian of rank. The De Kock
Brothers, a trio of clever acrobats, and Ophelia
Hill, an accomplished musician, completed the
program.

NOTES.—After fulfilling his Sullivan-Considine
contract, which he will do in three weeks' time,
Al Johnson, the blackface monologist, will put in
two weeks' time at the Wigwam, a Western
States house. A weekly salary of \$250 is the in-
ducement that caused him to decline immediate
additional S.C. time. Johnson was married at
Oakland, Cal., Sep. 19, to Henrietta Keller.—
Fitzgerald and Gilday will dissolve partnership
by mutual consent after finishing the Sullivan-
Considine time at Los Angeles the first week in
November.

BOSTON

By ERNEST L. WATTS.

VARIETY Office, 278A Tremont St.

Good shows mean good business. At least it
has been found to be so in local vaudeville houses,
whether "advanced" or "progressive." The
shows here this week are very good, and as a

consequence business has picked up materially.
There are hosts of rumors about towns regarding
future plans for the Tremont, to the effect that
it is to abandon vaudeville and go back to the
legitimate, and that it is going to do half a
dozen things, but Manager Schoeffel is authority
for the statement that no change is to be made;
he is perfectly satisfied and so are K. & H. So
long as K. & H. send good shows to the Tre-
mont, they can rely upon good business. But
one thing is certain, the powers that be in New
York have not yet learned just what the Boston
public like. The bills they have sent over for
the past three weeks have been unusually good
in one or two numbers, fair in perhaps two more
and very "punky" in the balance. Two bad,
tiresome acts in a bill made up of eight or nine
numbers is too big a proportion and has a deter-
rent effect upon future attendance. The Tre-
mont's bills, too, have lacked snap. The stage
waits are too long, and so are many of the acts.
TREMONT (Jno. B. Schoeffel, mgr.).—Bar-
nardo and Monk and Pauline, leading the bill
week, is the best animal act ever seen here. It
was a scream and even the musicians became in-
terested and "rubbered" over the footlights. It
holds over next week. "The Governor's Son,"
with Bobby Barry as lead, is revived and goes
well. It takes well. W. C. Fields, with some
new juggling, drew some warm hands.
Hymas and McIntyre, in "Two Hundred
Wives," do some snappy work that could have
been lengthened a few minutes in "one," avoid-
ing a long stage wait for the following act. Joe
Welch has the same old stories that do not
please the ladies in the least, and Collins and
Broome, in a burlesque, without a trace of
of magnetism or humor in their act. They need
new stuff badly. The Three Keatons were heav-
ily featured here, but somehow the act seems to
have gone stale. It is unusually draggy this
season. The Goltz Trio do a novel wire act
that makes a good opener, and the Heras family
of crochets close the bill with some really good
work.

ORPHEUM (A. J. Duffy, mgr.).—"The Trans-
cript" this week says of the show here: "You
can drop in at ten o'clock and get your money's
worth, or begin at eight and get more than that."
Three unusually strong bills have been given
here in the past week, and the attraction is an ex-
cellent business. Featured are Dewitt, Burns
and Torrance in their acrobatic "Awakening of
Toys," one of the funniest and prettiest acts in
vaudeville. The audiences like it immensely.
Gracie Emmett is back with her "second hus-
band" act, that gets the crowd in a laughing
good humor. Carroll Johnson, with a new com-
pany in "In Louisiana," has a lot of his old
material in it, beside plenty of dancing steps
that are new. The men work well together.
Topical songs by the Murray Sisters take well
with the audiences. Zeno, Jordan and Zeno are
wonders on the trapeze. Grant and Hoag make
good acrobats, and the act is a real feature.
"The Red Haired Girl from Houghton & Dut-
ton's" (New Acts).

KEITH'S (H. D. Danpee, mgr.).—Peter F.
Daley is headliner in "Nearly a War Corres-
pondent." As the original musical comedy has
been seen here twice before under different
names, and seemed like "Old Home Week" to
Daley and his "Dolores." He has a good group
of girls, has Peter, Stella Mayhew is back
again, but with a new lot of material and a bad
cold. She made good, however, despite the latter.
Low Bloom has hardly changed a line of his
monologue since he was last here, but Charles
F. Seaton, head balancer, and a merrier, good
act. Clara Ballerini does an unusually good trapeze
act. Anderson and Glolnes, colored, singers and
comedians, seem to improve each year. Paulton
and Dooley have an old time bicycle act, and
Salerno, juggler, is retained another week. Zella
Rotali, a Boston girl, who abandoned grand
opera for vaudeville, makes a good addition to
the list of troupers. She pleases her audiences,
both in stage presence and in singing ability.

HOWARD (Jay Hunt, mgr.).—Pat White and
his "Galety Girls" are here. In "Casey at the
Bat" and "Down and Out Drug Store." Zelma
Somers is a good addition to the cast, and has
the best head balancers in the city. The
"Four Terrors," Lewis and Green, the Malvern
Troupe and Will Jennings and Mabel Webb com-
prise the show's olio. The bill provided by the
Howard includes Joe Keno and Estelle D'Arville,
two former Howard players, who do a good acro-
batic stunt. The Frey Brothers acrobats, The
Valdes, head balancers; Sam Elmo, German mu-
sician; Cramer and Beverly, dancers; Edwards and
Kernell, talkers; Saterella, and Fred Bowman,
blackface comedian. Business very good and
improving steadily.

LYCEUM (G. H. Bachellor, mgr.).—Ben Jan-
sen and Mike Kelley head the "Bovey Bur-
lesquers" here this week, and do their Hebrew
and Hibernian act in the olio. It is a very good
show, with more in it to interest a crowd of men
than is in most. In the olio are the Two Rackets
in "Fritz in Full Dress"; Arthur and Ethel Mil-
ler, whirlwind dancers; Carmelita D'Elcedere,
the animated Venus, as snappily as ever, if not
so; Harry Kohn, Harry Hillis; Neely and Lim-
bach, and Clara Douglass.

PALACE (Charles Waldron, mgr.).—Weber
& Rush's "Bon Tons," with a fairly good show,
including "Pousse Cafe" and "The Girl from
Mars." Guy Rawson, Harry Woods, Ben Pierce
and Harvey Green, all good roles and sketches.
Clara is a very clever girl, and if she would only
take singing lessons she would be much more
satisfactory. This is especially noticeable in the
sketch "Just Kids," with Mr. Rawson. In the
Palace's own show are the Evans Trio in a com-
edy act; Cunningham and D'Levy, Frank
Phillips, comedian; Judging Nelson; La
Porte and Norman, aerial artists, with emphasis
on the final word.

COLUMBIA (H. N. Farren, mgr.).—Back again
are "The Avenue Girls." The show has not been
changed since a few weeks ago at the Howard.

HUB.—William H. Graves of New York has
been added to the singing force, and with Mr.
White, Maria Camilla and Master Willie Daly
put up a good list of 111 songs.

JOLLIETTE.—"The Highwayman" is leading
film, with "An Indian Idyll" a close second.
"The Maniac Juggler" and "An Interrupted Out-

A Sensation at Kolth's, Phila.

ELIZABETH MURRAY

SINGING THE JEROME & SCHWARTZ HITS.

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PUBLISHERS

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ing" are good fun makers. Frances Steadman
makes her first appearance here this week as a
singer and also makes good.

AUSTIN & STONE'S MUSEUM (Stone & Shaw,
props.).—"In Scollay Square" is the title of the
show in the curio hall. The Tipica Mexicana or-
chestra; John F. Breckinridge, cowboy poet; Sam
Johnson, who literally amazes everybody by the
enormous quantity of water he drinks and then
spells; Otfura magician; Alfonso, glass eater,
comprise the list in the theatre "The Minstrel
Malde" are on their last week, having played
three solid years. The girls will separate and
join other shows. An unusually good trio has
been secured in Tom Meadows, Vera Belasco and
Tom Bateman. They are exceptionally clever,
particularly Miss Belasco. They are really good
enough for the best vaudeville stage. The olio,
in addition, includes the Whalens, hoop rollers;
Devine and Shurtz, who should talk less and
"acrobats" more, and Boulder and Quinn, very
good musical act.

PREMIER.—"A Race for a Million" and "An
Indian Idyll" are the most popular films here
this week with "The Still Race" and "The
Stolen Pig" furnishing the comedy element.
Grace Meriman is singing "Fanelia" with good
effect.

COMIQUE.—"The Enchanted Glasses" and the
"Highwayman" are headlined, with "The Maniac
Juggler" and "The Little Pig" for the fun ele-
ment. Lulu Cooper sings "I'll See You Later,
Darling."

NOTE.—The new moving picture house on Tre-
mont Row, to be called The Star, is being rapidly
pushed to completion. It will be ready for an
opening in about three weeks. It will be run
as an independent house by Samuel Rosenberg, a
local real estate man.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—The local
management had another bill this week which
needed careful manipulation to secure results, but
after the first show it rounded into a pretty
evenly balanced bill, and Monday night's au-
dience, which almost filled the theatre, was pleased.
The headliner was Burr McIntosh, with his

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SPARERIBS

Illustrated lecture. The act is undoubtedly misplaced on a vaudeville bill. "Paradise Alley" reaches more to the limits of a full fledged musical comedy than anything yet shown here in vaudeville and made a fairly strong impression on its first showing. There is just a bit of crowding in an effort to get the entire plot of a diamond robbery into the piece and too little of the singing and dancing. The sketch has the advantage of being well built and skillfully handled. B. A. Rolfe presents "Paradise Alley" as a novelty and it fills the bill. "Griff is styled "The Incomparable" and also "London's most popular juggler." He may be the latter, but the first claim is unwarranted. Griff juggles some, using a lot of tricks familiar with other jugglers, principally Tom Hurn. But this is not his strong point. Griff is a good talker, a nifty one, for it takes nerve to hand out the line of self-boasting to get the real comedy favor into it without offense. He held an early position on the bill and was very well liked. Emmett Corrigan showed a sketch, "His Wife's Picture," for the first time here. It is a good story, differing but slightly from many of its class now so common in vaudeville. Its principal success lies in the fact that it is skillfully presented. A quintet of sprightly dancers are "The Original English Madcaps." They are the liveliest set of leg-wielders seen yet and work as if they enjoyed it, too. They make an excellent appearance and their group work is worthy of the high praise. The act made a very strong impression. The singing in the act was cut out for want of time and the monologue portion of Elizabeth Murray's specialty was omitted for the same reason. Miss Murray had three songs which she sang in her best style and she was warmly received. In the controversy going on about originality, the act of Griffiths should be given consideration. He is showing a sketch which is almost an identical counterpart of the one shown by Barnold's Dogs, a dog being used in place of a monkey to carry the bucket from the saloon. The drunken dog, with the stagger and fall, the latter feat including a full turn-over, is also included. The dogs are not so well trained, but the act has every appearance of being a "copy" and as such deserves no merit. Avery and Hart won a goodly share of the laughs with their "Williams and Walker" act and Keno, Walsh and Melrose proved a hit in an early position. Diamond and Smith showed an ill. song act with moving pictures which is above the average. The Rinaldos, hoop-rollers; Viola and Nagle, acrobats; Harry Burgoyne, English character singer, and the Overing Trio were the others, forming the early portion of the bill.

FORREST (Klaw & Erlanger, mgrs.).—With Claire Romaine, styled "England's Pet Boy," as a headliner, the week's bill is of greater merit than was proved by the usual unresponsive audience. Suggesting closely the Vesta Tilly style of entertainer, Miss Romaine is undoubtedly one of the best of the single singing entertainers imported from 't'other side. Whether it was the rather broad texture of the songs used or just the plain unvarnished fact that the Forrest audiences refuse to enthuse is a matter for argument, but Miss Romaine did not enjoy the reception she deserved. The Englishwoman has a captivating personality and there is nothing lacking in her manner of delivering her numbers. Suggestiveness, however, has never been accepted in this city and in this respect Miss Romaine is handicapped. The big hit of the bill was George Evans. Evans had the house going from start to finish. With the exception of Pirelle's Bijou

Circus, the Romaine act is the only one which has not been shown here several times before. Pirelle's dogs are admirably trained. The Wilton Brothers open with their comedy bar act, gaining some laughs. The Italian Trio have won their selections, which have not been varied. They continue to sing "The Palms," which is a beautiful selection and has been for years. "The Lost Boy," presented by Edward Blondell and Company, has won out its welcome here. Never more than an ordinary sketch, when seen so often is wearing on the nerves. The "company" is curtailed to two persons, Blondell and Bertha Wilson, the "maid" being absent. In addition to the solemn finale, Blondell is working in a "Home, Sweet Home" sign which is even more pathetic. Due principally to himself, Ralph Johnstone's act did not receive nearly what he is worth in way of recognition. From his manner of working it would seem that Johnstone is bored by having to entertain. His is too good an act to be handicapped by himself. Bellman and Moore hold the best part of their act to the finish and there is hardly enough of this to make up for the weak start. The "Camille" burlesque should be dropped and more life injected. The Florens Troupe, one of the very best acrobatic acts in vaudeville, closed the bill with their excellent routine of top-mounting and floor tricks.

PEOPLE'S (Klaw & Erlanger, mgrs.).—Another big bill was given this week and Manager Watt reported that business was satisfactory. Woodward's Seals, Olympia Four, Jupiter Brothers, Josephine Davis, Meredith Sisters, Ed. Estus, Frank Clark, Al Shean and Company, and animated pictures made up the programme.

CASINO (Ellas & Koenig, mgrs.).—All that is needed to make the "Gay Morning Glories" show a good, clean, wholesome entertainment from start to finish is a brightening up of the first part and a little more liberty given to several members of the cast who are present only filling space on the stage. The show is prettily dressed and all the women make a good appearance, although this effect is lengthened by carelessness on the part of the English dancers used in the chorus, the girls wearing a poor quality of tights over a variety of colors of live-tights or stockings, and two pairs looking the same from the front. Lucia Cooper, Clara Raymond and Heloise Horton, principals, all look well, special praise going to Miss Cooper. Her first part costume is one of the neatest things in long dress style shown here this season, while she makes her usual attractive stage picture in white tights, although the latter suit is a little less appealing. Her name she is given in the burlesque. The best work all round is done in the burlesque, probably because there is more opportunity there. The first part is called "The Wrong Widow" and is simply a conglomeration of well worn material, enlivened only through the efforts of Sinitz Moore and James Cooper. This pair handles the comedy throughout. Moore does cracked work as a German in the first part, but is much better as the Hebrew in the burlesque. Cooper is still the same hard-working, noisy but funny "fixer" in the opening and does a capital bit of work as a life-saver who is always just too late, in the burlesque, appearing in a make-up that is a near copy of the "Trusts" cartoons in newspapers. Singing numbers are plentifully sprinkled here and there, but the second part is favored, but the minstrel first part helps the opening considerably. Will H. Smythe scores one of the big hits with his solo, in imitation of Eddie Leonard. The chorus gives excellent support in all the numbers, one blonde member putting an unusual amount of glinger into her work and she about carries away the honors as a roller-skating number with her falls. Smith and Brown open the olio with a first rate singing and dancing turn. This pair is given little opportunity in the burlesques, but Miss Brown's work is noticeable. The specialty was one of the best liked. An improvement could be made by omitting the step dancing while singing the second number. Both dress and look well. A sketch on the style of Alex. Carr's "The End of the World" is presented by Moore, Smythe, Raymond and Horton. It is called "A Self-Made Man." Sinitz Moore, as the father, who saves his son's honor does really good work. The sketch is rather dramatic and too finely drawn to be properly appreciated in burlesque. It was well presented and, properly situated, should prove a very entertaining vehicle. The Casino patrons received it warmly. "The Six English Belles" showed ordinary dancing. James B. and Lucia Cooper have brightened up their "Tangled Tail" and have added a catchy popular song hit. Black and Rhodes closed with comedy acrobatics. The act is to be replaced by

De. Voy and Millar, also an acrobatic and hand-balancing act this week. Weakened only by a rather poor start, the "Morning Glories" bloomed attractively and made a good impression here.

GAYETY (C. L. Walter, mgr.).—Irwin's Big Show.—TROCADERO (Fred Wilson, mgr.).—Toreadors.—BIJOU (L. H. Baker, mgr.).—Cherry Blossoms.—NOTES.—The first scamper of the season by "The White Rats" was held Oct. 3, at Zeisler's Hotel. Joe Keaton acted as "Chief Rat" and the members present included William Gould, Ralph Post, C. Russell, Mat Keefe, Charles Nichols, Harry Lukens, James Mackie, Frank Conroy, Billy Hart, John Baker, Tony Pearl, Charles J. Burkhardt, Harry Tighe, Tom Lewis, Frank Howard, R. H. Carroll, Frank Doane, Ed. Cutler, Harry Smith, George T. Davis, Leo Donnelly, Dick Bemish and G. M. Young, "Variety's" correspondent, were among the guests.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.

TIVOLI, Sydney (J. C. Leete, mgr.).—Lee McLean, strong man; Dunbar and Blake, comedy billiard table, and Mindmarsh Jamieson, tenor, only newcomers. Each met with good reception. Michael Nolan, Irish comedian, hit of the bill with his quaint humor and catchy songs; Agnes Hazel, sero; Sam La Mert, whistler; Svengalis, "mind readers," and a host of others complete, strong show.

NATIONAL AMPHITHEATRE (J. C. Bain, mgr.).—Splendid business reported. The new management has its head screwed on the right way and a succession of weekly changes, embracing all classes of variety, has done much to fill this hall every night. Jarvis and Martyn, comedy jugglers, one of the biggest hits, sharing premier place with McKisson and Kearns, the greatest acrobatic comedy team in Australia; The Three Musical Millers, clever; Watts and Lucas, dancers and contortionists; Two Lytons, duettists; Driscoll Boys, patter comedians and dancers; Sam Gale and Little Sadie; Olga Pennington, and Lewis Trio.

OPERA HOUSE, Melbourne.—Bijou Russell, "coon" singer and dancer, last nights; Hamilton Hill, baritone, after eight years' absence made his reappearance last week and met with a most demonstrative reception; Lechow's Cats still on the bill, and the balance of artists have been retained for some considerable time—too long.

ROYAL, Brisbane.—Holland's Entertainers were reinforced on Saturday last by Carleton and Sutton, patter comedians and dancers; Charles Naylor, comedian, and "The Gibson Girls." Percy Clark, boy soprano, and Fred Norris, skatological merrymen, are going to leave.

NOTES.—Arthur Carlton and V. L. Granville, two members of the English V. A. F., who have done so much to further the efforts of variety artists here, left for Adelaide, en route to England, last Thursday week. All available pros. were at the station to see the popular duo off. Their reception was enormous. Both have worked very hard since their advent in Australia and their work should live after them.—The Australian Variety Artists' Association is going very strong just now. The present quarters proving inadequate, it will shift across the street. At a recent meeting it was decided to slightly alter the title of the Association, and in future it will be known as the Australian Vaudeville Association. Ted Silven, whose brother is one of the Potter and Hartwell couple, well known in America, is the secretary of the Association, and by his indefatigable efforts has done much to improve its status.—The principal rule of the Association is "No member shall perform on any stage with an artist who is not a member of the V. A. F." The Driscolls, who were appearing with Rickard's shows, joined the Brennan show yesterday. As they were not members of the Association it was feared that there would be trouble with the "Amphy" management. Happily the boys joined before any unpleasantness occurred, and now everything is running smoothly again.—It may be stated that the National Amphitheatre management and staff have done all in their power to further the interests of the profession.—The Melbourne Centre is now firmly established and their sumptuously furnished apartments are liberally patronized by pros. throughout the daytime, whilst a fair sprinkling is evident every evening during the week.—Henry Clay, of Sydney, has opened in opposition to Holland at Brisbane in Centennial Hall.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—The Six

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Presenting

"The First Quarrel"

TIME ALL FILLED

English Rockers, excellent; The Big City Quartet, very good; Lois Cotton, good; Harry and Kate Jackson, pleased; Kartell, original and good; William Dillon, songs, good; Reif Brothers, dancers, very good.—EMPIRE (J. H. Rhodes, mgr.).—"The Parisian Widows" with excellent scenery and costumes pleasing large audiences. The Roe Hill Folly Company will play the last half of the week.—GAIETY (J. B. Nichols, mgr.).—"Rialto Rounders" an excellent show and drawing crowded houses.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Alexis and Schall had the difficult position of opening and succeeded; C. W. Littlefield, mimic, scored well; Goforth and Doyle, comedy skit, enthusiastically applauded; McCrea and Poole, sharpshooters, received an ovation; Coombs and Stone, in "The Last of the Troupe," were top liners, and went big; Martin Brothers, xylophonists, good; Howard's Pony and Dog Circus, neat and showy act, well trained animals.—PASTIME (T. P. Holland, mgr.).—Carl and Carl, sketch, fair; Frank and May Barnell, comedy jugglers, clever; Lillian Carl, ill. songs, average; Dick and Daisy Doyle, musical act, very good.—SOUTH SIDE (T. P. Holland, mgr.).—Adams and Adams, knife throwers, good; J. C. Murphy, blackface comedian, fair; Harvey and Adams, acrobats, hit of the bill, and deserved the honors; Carrie Scott, physical culturist, good; Harrison, West and Harrison, comedy skit, excellent, the juvenile member being a wonder.—STAR (J. B. Thompson, mgr.).—Stock burlesque and vaudeville. Buffalo Bill to capacity house Oct. 7.

BRUX.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.).—Powers and Freed, instrumentalists, went well; Leonard Kane, dancer, very clever work; Valmore, musical mimic, very good; Kenyon, Healy and Allman, a good cure for the blues; Larry Gregory, a local young man with a voice far beyond ordinary qualities, received hearty applause. Mr. Gregory will shortly join with a partner and appear in a sketch. H. L. HERTZ.

BINGHAMTON, N. Y.

ARMORY (E. M. Hart, mgr.).—Monday rehearsal 10.—Good bill. Miss Norton and Paul Nicholson in "A Dramatic Cartoon," by Miss Norton, proved a success; Belle Ashlyn and Fluffy Ruffle Girls make a beautiful appearance; Seymour's Comedy Dogs, a fine collection of clever animals; Sam Williams, pianologue, good; The Markenos, Russian Gypsy Duo in singing and dancing, received many encores; Selbina and Grovini, juggling, tumbling.

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Hit of Pastor's Bill, Oct. 7.

Headliners, Howard, Boston, Oct. 14.

ling and bicycling, good; Avon Comedy Four
in "The New Teacher," one continued round
of laughter.—NOTES.—Change in the box office,
Steve Oswald takes the position of treasurer, left
vacant by John Flynn, who goes back into the
employment of J. P. E. Clark. JOGGEST.

BUFFALO, N. Y.

Both houses are holding their own, with a
slight increase for "advanced vaudeville" and
capacity at Shea's, where it is said the oppo-
sition has increased rather than diminished re-
ceipts. Both houses are strengthening their pro-
grammes.—TECK (J. R. Oelsh, mgr.).—"Five
Feet of Comic Opera," presented by
Grace Hazard, was a good singing headliner and
hit; Lee Harrison and company in "A Morn-
ing Rehearsal," a pretty offering, went well;
Lew Sully was humorous; The Okabe Japs, mar-
velous; La Esmeralda, puts fire and ginger in
her dances, a hit; Tom O'Brien-Havel, assisted
by Edie Lawrence, in "Ticks and Clicks," a
laughing sketch, good; Brown and Navarre have
red merit in their imitations; The Juggling
Mohawks, bright act.—SHEA (M. Shea,
mgr., Monday rehearsal 10).—A good headline
bill presented Nance O'Neill and Company in
"The Jewess," a big welcome from Buffalo
friends, pleasing; Manuel Romalne and Com-
pany "Down Music Row," clever; Clarice Vance
made friends; Eight Bedouin Arabs, a big hit;
Geo. Felix and Lydie Barry, "The Boy Next
Door," pleased; Shields and Rogers, the cow-
boy and the Indian, did nicely; Wreden and
Taylor, clever; "Jack the Giant Killer," an
extra feature by Capt. George Auger and Com-
pany.—LAFAYETTE (Charles M. Baggs,
mgr.).—"Washington Society Girls" held forth,
business good. Next, "Colonial Belles Musical
Company."—GARDE (Charles E. White,
mgr.).—Women patrons are increasing in num-
ber each week and a good clever show pro-
duced by the "City Sports," made good. Next,
"Dainty Duchesse."—HIPPODROME—Sig. D.
Angelo, tenor, continues; Big returns; Ill. songs
and moving pictures.—BIJOU DREAM—Tri-
weekly change of novelties, good business;
songs and pictures.—HAPPYLAND—Business
good; songs and pictures. DICKSON.

CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday re-
hearsal 10).—This week's bill includes four real
headliners, and capacity business was done. Dell
and Fonda opened the bill instead of Williams
and Dale (New Acts); Bergere Sisters, singers,
captivated; Edie Faye and George Blissett, sing-
ing and dancing act, good; Tom Nawn and Com-
pany (New Acts); Bert Leslie, "Hogan's Visit,"
went big; Sidney Deane and Company offered
"Christmas on Blackwell's Island," excellent
act; Joseph Hart's "Pets in Petland," delighted
all; Al Carlton, the skinny guy, was funny.

PEOPLE'S (James E. Feneasy, mgr.).—Will-
iams' "Ideal Burlesquers" put up a clean, lively
bill. "A Day at the Beach," the opening bur-
lesque, was good. The olio was good. Frank
was the hit of the show. The finale "Capital
and Labor" is a novelty which took the house
by storm. "The Isle of Mault," the closing bur-
lesque, was good. The olio was good. Frank
Perrin and Tillie Stark are clever in "Dick-
son's Honey-moon," the xylophone playing at the
finish being excellent. Frank Murphy and Jack
Magee were a big laugh in "The Floor Walker
and the Customer." Clayton Freye and Eva
Allen sang nicely but Freye made a big hit as
the tongue tied boy. The Big Four wind up
with a restaurant sketch in blackface.

GOLDEN CROOK (Jacobs & Jernon, props.).
—"Dr. Bamley's Daffy House" is the title of a
very funny burlesque that was a continuous
laugh; Billy Kelly, as Jerry Clancy, made a
big hit; Clara Van Loan with the chorus sprang
into favor by her clever singing. Mazie Yale
and Marie Rogers lead the women during most
of the musical numbers and were applauded
after each song. The chorus numbers twenty
good looking, exquisitely gowned and lively
girls with good voices. Millie DeLeon, "The
Girl in Blue" was an added attraction, but
just why she was permitted to spoil such a
rattling good show is hard to understand. The
olio is strong, opening with Higgins and
Pielpa, fair; Ballet of Roses, beautiful, and dan-
cing of Mr. Alvora wonderful. Yale and
Rogers, Buster Brown Girls are going further
than decency on the burlesque stage permits.
Phillips and Lang, singers and dancers, fine;
Charles Ahern, comedy bicyclist, big hit;
Bush-DeVere Trio, illustrated musical novelty,
have improved wonderfully since last season and
their act was good for fire recalls Sunday.
Next, "Trocadero Burlesquers."

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday re-
hearsal 12).—The headliner is the "Song Birds,"
very clever; Max Dufek, acrobatic musician,
clever; Dorothy Kenton, banjoist, pleased; Orth
and Fern, musical trifle, laughing hit of the bill;
The Tennis Trio have improved their act so it
is one of the best juggling acts to play here;
Johnson and Wells, colored singers and dancers;
Flo Irwin and Company, farce, "Mrs. Peckham's



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World," interesting mechanical novelty; Durt- Earle Troupe, big hit; Alvin Brothers, athletic; Robinson, Marcotte and Company in "Jones' Tenth Anniversary," scored; The Great Crowley, below standard.—RIALTO (F. W. McConnell, mgr.),—Smith and Branan, Monahan and Monahan, Ardelle and Leslie, Bessie Shaffer, Trilzie, Bennett and Marie Rose; enjoyable bill. J. M. BEERS.

FALL RIVER, MASS.

SHERDY'S (Chas. Cook, mgr.)—LaMont's Dogs, Cats and Monkeys, amusing; The Van Brothers, harmony and comedy, good; Julia Kingsley and Nelson Lewis, "After the Honeymoon," excellent; DeHaven and Sidney, good; Welch, Francis and Company, "The Flip Mr. Flop," very good; Alexander and Scott, "From Fair Virginia," good; The Mettett Troupe, marvelous European acrobats, best yet.—PLEASANT ST. (Jas. Mason, mgr.)—Fagan and Marran, songs and dances, good; Annie Monroe, vocalist, excellent; Rose Freeman, Ill. songs, very good; Mason and Doran, held over, good.—SCENIC (L. M. Boas, mgr.)—Ill. songs by G. T. Dailey and moving pictures, good business.—NOTE.—Casino Moving Picture Parlor still closed. E. F. RAFFERTY.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.)—The Pianophiles is the headliner for the week and proved an excellent number; Patrice has a very artistic offering; The Four Rianos, a novelty in acrobatic work; The Colonial Four, a straight singing act, roundly applauded; Brown, Harris and Brown, old sketch but very laughable; Lillian Maynard pleased with her songs; she substituted in place of Kitty Johnson, who was taken suddenly ill; Stetling and Revelle have a stereotyped acrobatic act.—SCENIC (H. C. Young, mgr.)—Moving pictures and Ill. songs by Jess Travers.—NICKEL AND CRYSTAL—Up-to-date moving pictures and Ill. songs, pleased good houses. WILLIAM H. RHODES.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr. Monday rehearsal 10)—Julius Steger and Company head the bill in "The Fifth Commandment," and the piece is well received, as it was last season. Belle Hathaway's monkey, are the most amusing troupe of animal actors seen here in many moons, and the Kinsous have a first rate novelty musical act; Dainty and pretty Alice Lyndon Doll, a former Indianapolis girl, comes in for a large share of favor in her singing act written by Louis Weslyn, and the Sisters Urna, a trio of charming English trapeze artists, win much applause in an interesting exhibition. George Wilson, the minstrel monologist, and Elmer Tenley, the Irish monologist, are both on the bill. Wilson is on first, and this burts Tenley considerably. Bert and Bertha Grant (colored) give a vivacious performance.—EMPIRE (Harry Drury, res. mgr.)—"The Yankee Doodle Girl" began a half-week's engagement to big business Monday. The show was well liked. The olio was above the average, the acrobatic barrel jumping of Rose and Elliot, the German monologue of Jules Harron, and the burlesque magical act of Martini and Maximilian being uncommonly good. The comedians, Leonard, Harron and Matthews, handled the fun in the burlesques in a capable manner.—GAYETY (Edward Shayne, mgr.)—It is evident that the house is gradually adopting a new policy. Until recently the shows at the Gayety (Eastern Wheel) were carefully edited before being presented to audiences, which often contain many women, but of late there is a tinge of spice creeping into the performances, and "The Lid Lifters" this week are lifting the lid just a bit more than it has been lifted before. L. W.

KANSAS CITY, MO.

Last week being "Carnival Week" in Kansas City, vaudeville patrons flocked to both "houses" and the S. R. O. sign was much in evidence. Both the Shubert and the Orpheum are striving for the patronage, consequently good shows are the rule. As the season advances it is evidence that the Shubert has increasing business. The Orpheum continues to draw.—ORPHEUM (Martin Beck, gen. mgr.)—Anna Eva Fay, headliner, hit; Emily Dodd and Company in "The Awakening of Lucille," good; Chas. Leonard Fletcher, character studies, hit; Mary Dupont and Company, "Left at the Post," pleasing; Count De Butz and Brothers, good; "Chino Jonny" Williams, juggler, fair; Les Jardy's, equilibrists, good.—SHUBERT (Walter Sanford, mgr.)—Edna Aug, singing, hit; Greene and Werner, in "Babe in the Jungle," good; Chas. Kenna, monologue, clever; Dodan and Lenhart, in "High Toned Burglar," entertaining; Harvey, juggler, hit; Max Tourbillon Troupe, acrobats, good; Caron and Herbers, comedians, good, please; The Elite Musical Four, musicians, good.—CENTURY (Jos. R. Donegan, mgr.)—A good bill "The Rodlickers." Next, Edmund Hayes and Jolly Girls Company.—MAJESTIC (Clint Wilson, mgr.)—"The Girls from Happyland," enjoyable show. Next, Clark's "Runaway Girls." FAIRPLAY.

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LIMA, OHIO.

ORPHIUM (Will G. Williams, mgr.).—The Rebouts, singing and dancing, pleased; Roy Weed, monologue, fair; Stith and Stith, plate spinners, took well; The Barringtons, comedy sketch, received applause; Manola Family, acrobats, weight juggling, good; Magdaline Klefer, ill. songs, good. L. F. WAKEFIELD.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—**Bert Spear**, ordinary; **Howard** and **Cameron**, good; **Cora Evelyn**, fair; **Onthank** and **Blanchett**, clever; **Anna Goldie**, hit; **Durand** and **Durand**, fine.—**SCENIC** (John Francis, mgr.).—Moving pictures and ill. songs. **CHAS. E. LACKEY.**

MUNCE, IND.

STAR Ray Andrews, mgr.;—Ah Ling Foo, Chinese magic, good; Chris. Christopher, singer and novelty, good;—Mabel and Dorothy Goodwin, and Sterling, "Kidd Hickey," caught the house; Gilmore Sisters, ranch girls, good; Frank Gray, ill. songs, good; Eldora and Happy Jack, jugglers, bill.;—MAJESTIC—Cambell and Only, talking comedians, fair; Ralph Montrose, ill. songs, good; Mabel and Dorothy Goodwin, singing and dancing (comediennes, made a good hit; Chris. Lane, monologist, good; Polk and Polk, novelty springboard acrobats, good.;—MAJESTIC (Will Ormsby, mgr.)—Wilfred and Lottie, equilibrists, good;—Alfred, singer and clog dancer, good;—received; Mayne and Dean, ballad, singers and dancers, took well; Ralph Montrose, ill. songs, good; Abind, telegraphist, lit. GEO. FIFER.

NEW HAVEN, CONN.

POLA'S (S. Z. Poll, prop.) F. J. Windisch, re-
mgr. Monday rehearsal 10).—Chas. E. Evans,
supported by a splendid company, is the head-
liner, with a ripping good farce "It's Up to You,
William," big hit; an extra number is Sie
Haseen's troupe of Arabian gymnasts, and their
specialties are splendidly executed. Bessie Wynn
is the star of the collection, and is en-
thusiastically seconded by the general audiences.
Miss Wynn's work is of a high order. Devlin
and Edwoud in "The Girl from Yonkers" have
some original doings in their skit; Albartus and
Altus, comedy jugglers, good; Agnes Maher, as-
sisted by Clara, in a farce, good; and the
Two Kemps entertained with singing and
dancing. E. J. TODD.

NEW ORLEANS, LA.

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.).—The Nells are headliners on the bill for the current week in "The Lady Across the Hall." The re-

malder of the programme is made up of: La Scala Sextet, Willard Simms and Company, Ben Welch, Muller, Chunn and Muller, Eugene Trio and Mlle. Nadje. The Teddy Trio opened last week's bill with clever acrobatics. Some of the other features are entirely new creations. They were sold by the number two attraction. There talk is very bright, but they should refrain from singing. The men might drop the college boy costume now worn, appearing in ordinary street attire. Blum-Blum-Brrr have a very pretty song. The new quartet of vocalists, who sang in this city, but a change to some new selections would help the act materially. Never have Bernac's Animals received a heartier reception than was accorded them on Monday evening. The new Crouche has a real opening, but the balance of their material is "suffered" and some of their gnlps being quite ordinary. Lillian Tye did not work as hard as she might at the opening performance and for this reason did not score as strongly as she did lately. Barnar's Marionettes were well liked by the audience in their seats, but continued applause.

GREENWALL APPLAUSE. (H. Greenwall, mgr.)—The clientele of the Greenwall like Harry Hastings, and his first entrance is usually the signal for a general outburst of applause. Mr. Hastings isn't a Collier, or a Francis Wilson, but he knows his burlesque audiences, and it is probable, with the possible exception of Al Reeves, that he is the most popular performer playing the Eastern circuit these days. A new and some handsome comedians are making the opening piece, which is called "A Bachelor Reception." The military gyrations of last season are still retained. Margaret Ryan opens the olio in songs. Musical Primroses, including a man who plays the banjo and sings "Grattitude"; Gotham Comedy Four are among much that is similar to the work of the Empire Comedy Four; Gertrude is billed as a "whistling marvel," she might be in Oshkosh and still be heard; Lillian Russell is the star, and she will lengthen the show. The lid has been removed during the engagement of the "Bachelor Club Burlesquers," and Mr. Greenwall is keeping "open house."—Week Sept. 29. Peter S. Clark, owner of "Clark's Runaway Girls," quite recently stated that he had tried for five years to make a comedian and was then compelled to use the book. If Mr. Clark is right, the Lillian Russell book is the organization at present under his guidance. The ledger will present a very gloomy aspect at the end of the season. Much of the stereotyped business that has characterized burlesque for the past twenty years is employed in the opening piece which is called "The Man Gazoob." Lottie Livingston, who is a clever acrobat, is allotted most of the musical numbers. Miss Livingston should be kept with a more fitting voice, and should be kept in the olio department. Clara Burg is the principal comedienne. Milton Schuster, who has replaced Abe Reynolds with

a few years of teaching, will probably make a good comedian. Stewart and Turner, who opened the olio Sunday evening, were targets for a bit of humorous "kidding." Gracie and Reynolds did only fair. Marlon and Thompson were appreciated in a cornet specialty. The pink costumes used by the Livingstons are soiled and give the act a slovenly appearance. The Bowery Comedy Quartet were well received.

PITTSBURG, PA.

This city is surely having a vaudivelle treat this week and both houses offer bills unusually fine. Both theatres were also crowded Monday and the large audiences were deserved, as the shows do not "lag" a single minute. As far as "headliners" are concerned both houses had any number of them. At the Nixon, Vesta Victoria should be mentioned first. She sings many songs and plays the audience favorites. Waiting at the Church. One who deserves honor for her part was Arthur Prince, a ventriloquist without an equal. One marvels at his performance. Edith Helena has a voice with wonderful register. Clifton Crawford in a monologue that is about as pleasing as any heard. Des Roches and Abnaca please. It is a clever little act. Grace Gardner and Louis Simon reproduce the little playlet seen at the Grand. The Slates, the DeFays, the Slates. The act has many laughs. The DeFays Slates dance and play several musical instruments very well. Curzon Slates, aerial act, pleased, and the Cinematograph complete one of the best bills.

we have seen.—GRAND OPERA HOUSE.—May Irwin's first appearance here in vaudeville was very pleasant one. She sang only two "coon" songs and two ballads. There seems to be something lacking. Perhaps Miss Irwin should add a little monologue to the act. She is as popular as ever and the crowded house tendered her an ovation. Her songs pleased immensely. E. J. Connolly and Company repeat "Marce Covington" and "Little Blue" in a class with themselves. The Empire City Quartet are very popular. Rice and Prevost get funnier each trip and Snyder and Buckley have an amusing musical act. Corinne sings and dances, while the Pennane Brothers have a comedy acrobatic act called the "Nightingale Courtship," much liked. Marshall, "with the hats," was well received. Zarrell Brothers, equilibrist, Leamer and Stoddard, acrobats, Twombly and Marshall specialties, equilibrist, Twombly and Thompson, novel specialty; Betty's Bears, and Cinematograph made up the most pleasing bill this house has had. P. S. C.

PITTSTON, PA.

FAMILY (Harry Scott, res. mgr.).—Hodges and Lauchmere, The Australian nightingales, good; Phil. Bennet, The Milanese Minstrel, very good; Tanna, European novelty artist, clever; Thos. Dempsey, the odd comedian, pleasing; The Five Mac Larins, singers, dancers and musicians, the hit of the bill.—**DRAMALAND** (Claude Westley, res. mgr.).—The Passion Play and ill. songs. **DAVID HEIMAN.**

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" 9.—Atlantic City, N. J.	" 21.—Hammerstein's, N. Y.	Dec. 2.—Trenton, N. J.	" 13.—Toledo, Ohio.	" 24.—Rochester, N. Y.	" 13.—Orpheum, Brooklyn.
" 14.—Gotham, Brooklyn.	" 28.—Keith's, Phila., Pa.	" 9.—K. & F. 58th St., N. Y.	" 20.—Easton, Pa.	Mar. 2.—Detroit, Mich.	" 20.—Colonial, N. Y.
" 23.—Washington, D. C.	Nov. 4.—Novelty, Brooklyn.	" 16.—K. & F. 185th St., N. Y.	" 27.—Baltimore, Md.	" 9.—Buffalo, N. Y.	" 27.—Alhambra, N. Y.
" 30.—Pittsburg, Pa.	" 11.—Keith's, Boston.	" 23.—Lawrence, Mass.	Feb. 3.—Allentown, Pa.	" 16.—Toronto, Can.	May 4.—Washington, D. C.
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Presenting "A Bachelor Wife."
WEEK OCT. 14, ORPHEUM, BROOKLYN.

JIMMIE LUCAS

"The Boy With the Dialects."
Booked Solid Until May 1.
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THE LADY AND THE CLOWN
ALF T. WILTON, Agent,
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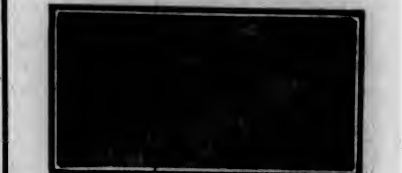
JANE GILBERT

With MAY TULLY IN "Stop, Look and Listen"
K-E. UNION SQ., N. Y., WEEK OCT. 14.

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"Bumpy Bumps"

MAX GRACE
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Original Up-to-date Gymnasts and Contortionists.
Meeting with success on the Western States
Vaudeville Association Circuit.
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England's
Eccentric Comedian

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DENVER

MARINELLI, AGENT.

GEO. C. TOM
JOHNSON AND ROBINSON

COMEDIANS AND PRODUCERS,
Of Sam Scribner's "Big Show."
We make them laugh because we work in harmony.

TORCAT

The Funny Frenchman, is easily one of the hits
of the bill this week at Shedy's. His various
impersonations are different from anything Fall
River audiences have seen.—Fall River "Evening
News," Oct. 2, 1907.

WEEK OF OCT. 14, ORPHEUM, READING, PA.

NEW ACTS

(Continued from page 12.)

the North River. Amusement is brought
out in the film by an effect which shows
the smaller craft going up and down the
river at race horse speed while the big
liner is swinging around. *Size.*

OUT OF TOWN.

Tom Nawn and Company (2).
"The Night Before Election" (Comedy).
21 Mins.; Full Stage.
Columbia, Cincinnati.

"The Night Before Election" is not a
good sketch, but in the hands of Tom Nawn
it turned out 67 laughs in the twenty-one
minutes, besides prolonged applause at
the end of the act. There are exactly
106 comedy lines in the sketch. Much

credit for its success is due to the excel-
lent showing made by Charlotte Appelle,
who assisted Nawn. Her interpretation
of the part of the daughter who assumed
to run the household showed that she
has learned a great deal about the art of
acting. When Nawn attempted to make
a political speech on the table with his
daughter as censor, he did a pretty piece
of pantomime that was a big scream. As
an Irish comedian Nawn is in a class by
himself, but the sketch won't do.

Harry Hess.

Dell and Fonda.
Juggling.
9 Mins.; Full Stage.
Columbia, Cincinnati.

A young man and a girl attempting to
do a combination juggling and buck and
wing dancing act is a novelty offered by

this team, who received their first "try
out" here. Neither speaks during the act.
No time is lost and none of the feats is
repeated, several being new and spectac-
ular. The juggling is clean, the dancing
graceful, the dressing adequate and the
all round work the best that has ever
been seen here. With a little more experi-
ence the act should be a winner.

Harry Hess.

"The Red-Haired Girl."
Illustrated Songs.
15 Mins.; One.
Orpheum, Boston.

For a week the town has been billed
with the mystic words "The Red-Headed
Girl From Houghton & Dutton's." She is
an attractive young woman, unbecom-
ingly gowned, but with a winning way and a
good voice. She sings the latest songs,

which are illustrated by poor pictures.
The act is the same as is familiar in
"picture shows," but is a novelty at the
Orpheum.

La Scala Sextet.
20 Mins.; Two.
Orpheum, New Orleans.

After opening, for its first appearance,
at the Orpheum, Kansas City, the La
Scala Sextet, an organization reported
gathered together by Martin Beck, is at
the Orpheum this week. Grand opera
arias only are sung, the four men and
two women, all foreigners, costumed in
troubadour dress. The act is one which
will appeal particularly to lovers of good
music, and receives appreciation in gen-
eral. It had a most favorable reception
at the first performance here.

O. M. Samuel.

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION.

Ed. F.

REYNARDAnd His Famous Mechanical Figures.
Week Oct. 14, K-F. 18th St., New York.**MAY TULLY & CO.**

IN "STOP, LOOK AND LISTEN."

Most talked of act in Vaudeville.
Booked solid with the United Booking Office.**Elinore Sisters**in new act in ONE, season of 1907-8, entitled
"THE ACTRESS AND THE MAID"Copyright Class D, X.C. No. 9801.
Direction of Geo. HOMANS.WHO IS THE BEST JUGGLER YOU EVER SAW?
YOU FLATTER ME**HY. GREENWAY**

"THE MAN WITH THE FUNNY SLIDE."

CHAS. J.

BURKHARDT**GEO. MOZART**

April 1, 1907, Fifteen Weeks, LONDON PAVILION

HOBOKEN, OCT. 14.



From London Alleyloper.

Comedy and Burlesque Jugglers.

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INTERSTATE CIRCUIT. SEPT. 16 TO NOV. 9.

15 MINUTES IN ONE.

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"THE GIRL WITH THE DIALECTS."

Consistent Costume for Each Character.

Chas. E. Taylor's "PARISIAN BELLER"
Season 1907-08.**Chas. F. Semon**

"THE NARROW FELLER."

THE REAL ITALIANS.

THE PIOTTIS

CHARACTER SONGSTERS.

18 Mins. in One.



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NELLO (JUGGLER)

Assisted by MME. NELLO.

An act that always makes good.

F. Daly BurgessGoing it alone once more and always making
good. What do you think of that?**WORK AND OWE**Season of 1904-1907, with ORPHEUM ROAD
SHOW. Season 1907-1908, KEITH & PROCTOR'S.Representative, ALBERT SUTHERLAND,
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Globe and wire act. Klaw & Erlanger Circuit.

ZOUBOULAKISMusical and Plastic Artist.
Presenting two novelty acts that are away from
anything else. Close in "one."**PRINCESS CHINQUILLA**

and NEWELL

AL SUTHERLAND, Sole Representative.

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HOMER B. MASON

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MARQUERITE KEELERNot "That" Quartet or "The" Quartet, but A
Quartet.**BUGEYE STATE FOUR**Favorite Exponents of Harmony and Song.
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and PEACHES**

Presenting "THE STOLEN KID."

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"Village Choir"**THE BURTINOS**Sensational slack wire equilibrista. Success on
Western States Vaudeville Association.

WM. MORRIS, Agent.

Marie LaurensPrima Donna Soprano, Mimic and Monologist.
Permanent address, 28 Forrester St., Salem, Mass.**THE FAMOUS
HEIM CHILDREN**The only ones who get their work on the impulse
of the moment. Booked solid to July, 1908.
CHRIS O. BROWN, Manager.**FOR SALE
WIGGIN'S FARM**

Apply to THE CHADWICK TRIO.

BILLIE REEVES

ORIGINAL DEUCE.

Fred Karno Co., "A Night in English White Hall."
TIME ALL FILLED.Kin Ahead in Mason Americanization Tingle-Tangle
Now Playing Klaw & Erlanger for 26 Weeks.**SUTTON
AND SUTTON**The Rube and the
Living Pumpkin**En Route with the
High School Girls**

Oct. 14, Gotham, New York.

Russell AND HeldThe Dancer and THE LADY MAGNETIC.
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"THE PLAYERS"

Sullivan-Considine tour until November. Man-
agement ALF T. WILTON.**Joe Cook and Bro.**The Juggling Kids.
JACK LEVY, Agent.
OCT. 14, BENNETT'S, OTTAWA, CAN.**HILDA
HAWTHORNE**PRIMA DONNA
"GAY NEW YORK" CO.
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Week Oct. 14-16, Des Moines; 17-19, St. Joe.

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"EMPIRE SHOW"

DIRECTION W. H. HISS.

The Sensational Acrobatic Comedians
MONTANBO and HURL-FALLS
The Fear of Comic Acrobats.

EMMA WESTON
CONTRALTO, THAT'S ALL

IMHOFF and CORINNE
"IN A STRANGE HOTEL"

THE TWO EXTREMES
ED. JEANETTE
JOHNSTON and BUCKLEY
"Why, Ker-Sot-ay"

AL. ZIMMERMAN
Character and Singing Comedian.

"THE DOT SOP"
CONNOLLY and KLEIN
Singers, Dancers, Talkers, Piano Comiques

LEW H. SPOOLER
MUSICAL DIRECTOR

AND
ROGER IMHOFF



Week Oct. 14, Orpheum, Allentown, Pa.
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The World's Most Marvelous Artistic and
Acrobatic Cyclists.
WEEK OCT. 14, ORPHEUM, BROOKLYN.
MARINELLI, Agent.
JAMES E. DONEGAN, Mgr., care VARIETY.

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Have closed with the "Tay Foster" Company and
are NOW PLAYING VAUDEVILLE.

The Singer of Advanced Songs
JOSIE AINSLEY
Working Every Week in Advanced Vaudeville.

WEEK OCT. 14-16, EVANSVILLE; 17-19,
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"New Century Girls"

JOHN MOYNIHAN, Manager

OKAY. BELLE
LEVINE AND HURD
THE NOVELTY COUPLE

Two regulars MAY
BARRETT AND BELLE
In a travesty entitled "Only a Volunteer."
Third Season.

LOUIS PRITZKOW
Character singing comedian and yodler, in
his wonderful impersonations of Wm. J.
Scanlan and J. K. Emmett; also introducing
his latest composition, "Papa's Baby."

BERT MAY
BOHANNON and COREY
Presenting their pictorial novelty and
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Who Fights the Fire."

PRINCIPAL COMEDIAN
J. F. McCABE
The funny little Irishman.

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JOE, MYRA, BUSTER, JINGLES AND LOUISE.
Important to Managers—Buster will be 16 years
of age Oct. 14, 1900. Address the man with the
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Sylvan & O'Neal.
IN MIRTHFUL ACOBATION.

COCCIA and AMATO

NOVELTY DANCING SKETCH.
"The Mixer and the Maid."
IN VAUDEVILLE.

"The 5 Majors"

(FRANK MAJOR & CO.)
Address, FRANK MAJOR,
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Lillian Tyce
ORPHEUM CIRCUIT.

The Regular Fool Talker
JAMES J. MORTON
Advantage Vaudeville is Advanced.

THE HURLEYS
Acknowledged to be the most refined lady and
gentleman gymnastic act in Vaudeville.

KELLY and KENT
ORPHEUM ROAD SHOW.

Dave Nowlin
THE MAN WITH THE FLEXIBLE VOICE.

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CHAS. E. TAYLOR'S
"PARISIAN BELLES"

EXTRA ATTRACTION,
3 ARMSTRONGS 3
Comedy Bicyclists and Acrobats.

THE SEYONS
In their comedy skit, "The Marriage Broker,"
by Joe Flynn.

SPECIAL FEATURE,
LOUIE DACRE
IRRESPONSIBLE.

LOU ED
MORGAN and WEST
THE GERMAN ALDERMEN.

SADIE WESTON
AS MRS. PLUM.

VIOLET DUSETH
The Cyclonic Spanish Dancer.

GLADYS SEARS
"The Girl With the Dialects."

AND
TAYLOR'S "SCOTCH LASSIES" IN THEIR
FAMOUS GUN MANEUVERS.

Netta Vesta

SINGING COMEDIAN
Keith Circuit
Address care VARIETY

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THE \$10,000 BEAUTY SHOW
"Miss NEW YORK, Jr."
Greater Than Ever One Solid Hit
L. H. Herk, Mgr. Harry Rose, Bus. Mgr.

Dave Ferguson
LIGHT COMEDIAN

The Esterbrooks
NOVELTY INSTRUMENTALISTS.

Ampere
KING OF ELECTRICITY

GEO. LEE
Perry and White
In "MISUNDERSTANDINGS"

LOOK HERE I'M
Abe Reynolds
HEBREW COMEDIAN

Davis and Davis
Singers, Dancers and Roller Skaters

Pete Curley

PRINCIPAL COMEDIAN.
The Bohman Show.
Management, Jack Singer.
Season 1907-08.

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"The Man from Georgia"

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TRUESDELL
Time all filled.

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Signed season 1907-08 with Rents-Santley Co.

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IN VAUDEVILLE.
DIRECTION MAG HAGGERTY'S FATHER.



EDWIN STEVENS

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"A Night Out." "Julius Caesar Up To Date."
"An Evening with Dickens" "An American Raffles"
Assisted by MISS TINA MARSHALL.
Time all filled till June 7, 1908.

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Direction GEO HOMAN.

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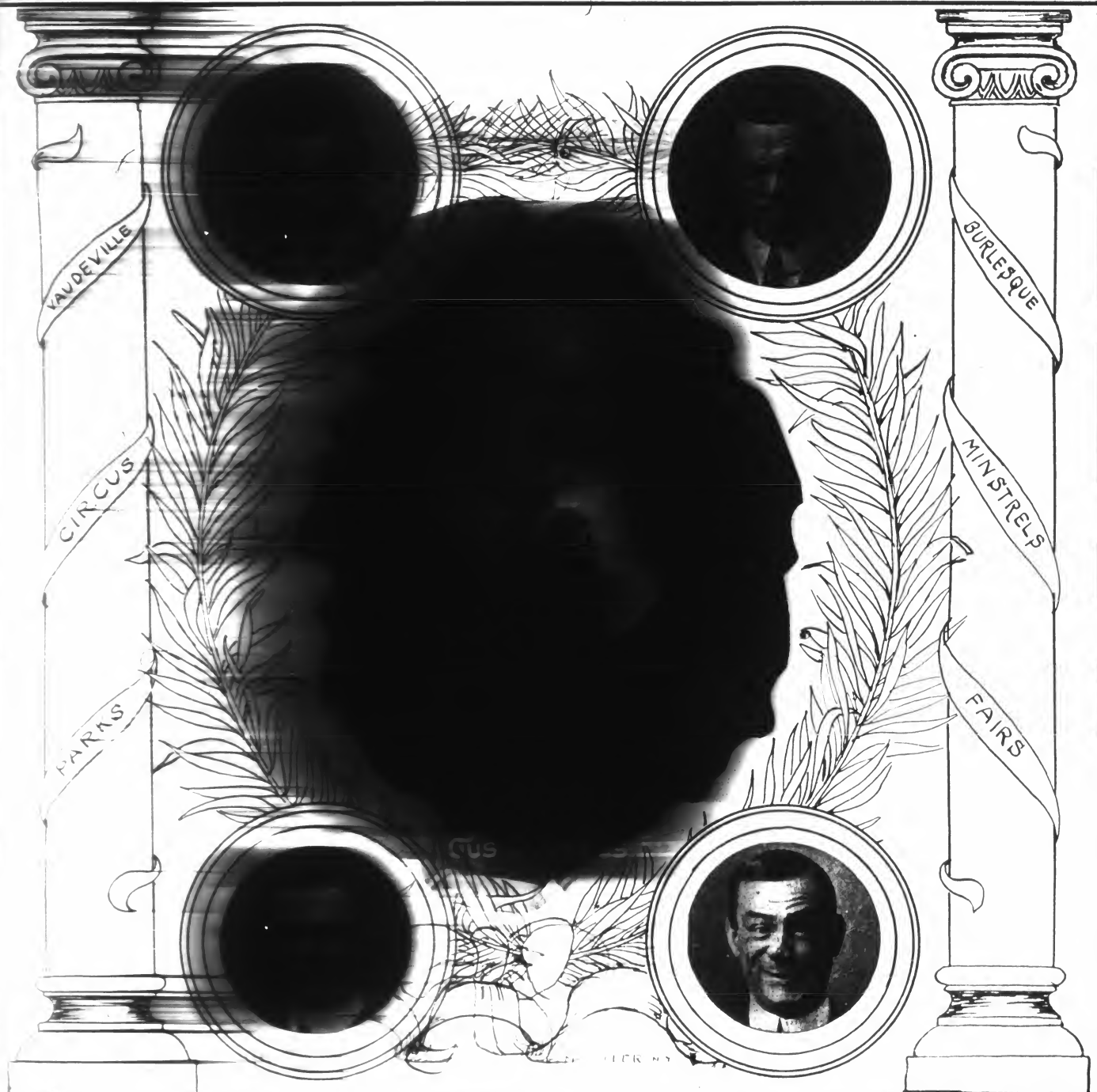
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THE FIFTY

VOL. VIII, NO. 5

OCTOBER 1905

PRICE TEN CENTS.



AUDITORIUM'S IMMENSELY SUCCESSFUL OPENING

House, Seating 4,200, Sold Out, and Police Called to Preserve Order. Capacity Business Continues.

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,

Oct. 18.

Klaw & Erlanger's "Advanced Vaudeville" had its inaugural at the Auditorium on Sunday evening, under most auspicious circumstances.

Interest in the advent of the opposition has been keen ever since the announcement was made that Kohl & Castle, who absolutely controlled the vaudeville situation, would be confronted with competition, which, judging from the demonstrative crowd on the opening night, is destined to become permanent.

The opening of the spacious Auditorium, which for many years has housed stupendous attractions, created unusual comment. The advertising and publicity which preceded the conversion of the Auditorium, encouraged the public to anticipate much.

The advance sale was the largest in the history of any theatrical event of this character. The scene around the theatre on Sunday evening was a spectacular one. Hundreds were turned away unable to secure seats. Several policemen were detailed to regulate the crowds. One of the large doors in the foyer was torn off by the uncontrollable crush of people.

The future success of vaudeville at the Auditorium depends solely on the style of acts. Theatregoers here have been accustomed to ordinary sized playhouses, particularly where vaudeville is given. The acoustics in the big playhouse are excellent, considering, of course, the size. It comfortably seats 4,200 people.

The opening bill is the largest and most expensive ever seen here. That the talking and singing could be heard to the roof was affirmed by applause and laughter from the upper galleries, but for a time it appeared as if the huge auditorium were too large for the upper occupants to catch distinctly the songs and dialogue. This first became evident with Clifton Crawford, who, after an interval, raised his voice so it could be heard in the remotest part of the house.

From present indications and judging from the enthusiasm displayed by one of the most critical audiences ever assembled in a vaudeville theatre, Klaw & Erlanger have established their "Advanced Vaudeville" in Chicago under most favorable conditions.

It will probably be necessary, however, to maintain the inaugural standard as regards the acts. Better and more brilliant bills than those offered at the Majestic, the foremost Kohl & Castle theatre, will have to be provided. Sketch teams, ordinary talking and singing acts will probably find fewer admirers at the Auditorium than pantomime comedy, circus and large novelty numbers, such as constitute the major portion of the opening bill.

"Advanced Vaudeville" in its first week has proven a success from a financial and artistic standpoint. That is unquestionable. If the succeeding bills are as strong, and selected with the same discretion, Klaw & Erlanger vaudeville will be abundantly patronized.

Klaw & Erlanger announce they are determined to give Chicago the best that money can produce, and will not stop at expense to give the Western metropolis more stars every week than are seen at the four Kohl & Castle theatres together. Kohl & Castle believe that it is impossible for Klaw & Erlanger to secure sufficient features every week which have not already played their houses.

The local newspapers were unanimous in commendation of the first vaudeville show under the Klaw & Erlanger régime. A. L. Erlanger, who was in the city for the opening, expressed the utmost satisfaction with the results. Geo. W. Lederer is director of the performance which ran with unusual smoothness for a first show.

Prominent in the boxes were: M. Meyerfeldt, Jr., President, and Martin Beck, General Manager, of the Orpheum Circuit; C. E. Kohl, J. J. Murdock, E. F. Carruthers, Ed. Ackerman, of the Western States Vaudeville Association; Joseph Brooks, William Harris, Clifford C. Fischer, A. W. Dingwall, Lillian Russell, and many other celebrities. A review of the bill will be found under Chicago correspondence in this issue.

The fight has brought on some violent newspaper "mud slinging" by both sides, and it has also given to the Majestic Theatre the biggest bill this week, headed by May Irwin, the theatre ever held.

The cost of the shows in the five leading variety theatres for this week is about as follows: Auditorium, \$7,500; Majestic, \$6,200; Olympic, \$3,000; Haymarket, \$2,900, and Chicago Opera House, \$3,000. A review of the bills will be found under Chicago correspondence in this issue.

The Auditorium has been playing to capacity since the opening. The advance sale already indicates a similar condition for next week and the week after that.

Vesta Victoria has become very popular now and her songs are many times encored. She may remain here but two weeks. The local management wants her for a month.

The attendance at the Majestic has been capacity also, but at the Olympic, Chicago Opera House and Haymarket the matinees opened light, business increasing to a fair average.

The Auditorium matinee attendance has been surprised in the light of past experiences with new amusement ventures of this nature. On Tuesday afternoon there were 3,000 persons in the house; at Wednesday matinee, 3,200. At the prices charged (15 and 25 cents) the box office receipts for each afternoon performance cited amounted to about \$900.

"EXCLUSIVE," VOTES UNITED.

There was a decided intimation given at the offices of the United this week that the warfare of the vaudeville managers might extend to the artists engaged.

Percy G. Williams is responsible for the hint that acts playing for Klaw & Erlanger would not be looked upon with favor by the United.

Mr. Williams said: "Attention having been drawn to the fact that Klaw & Erlanger caused to have published a statement that all acts on their circuit were 'exclusive engagements,' the United Booking Offices seconds the motion, and makes it unanimous."

That the feeling is bitter between the vaudeville factions, extending to the acts booked, was also asserted by an officer of the United States Amusement Company (Klaw & Erlanger). He was informed of the report that Sam Bernard had been engaged by the United for 30 weeks at \$3,000 weekly, and asked if Mr. Bernard had been overlooked by the K. & E. side.

"We think it was very sensible of Mr. Bernard to accept the offer," he ambiguously replied. "I hope he saves his money in vaudeville and always earns as much, for his future theatrical employment will be altogether in that field."

\$90,000 FOR SAM BERNARD.

It is reported from a quarter generally possessed of correct information that Sam Bernard, the German comedian, has signed a contract with the United Booking Offices to play thirty weeks at \$3,000 weekly, the engagement to commence after the termination of his present contract with Charles Frohman.

That, it is understood, has ten weeks yet to run before expiring.

The United has been reported several times in the past few months as seeking Mr. Bernard for its circuits, but the Frohman agreement was cited as the cause for delay, the general supposition being that Mr. Bernard stood willing to sign when possible at the weekly figure quoted.

McDOWELL ON INTER-STATE.

Chicago, Oct. 18.

It may surprise some New Yorkers to know that Melbourne McDowell and Virginia Drew Tascott are playing the Inter-State Circuit. It was reported from New York that Mr. McDowell and Miss Tascott had been secured for vaudeville, with an intimation they would be the features of many bills in the metropolitan district.

They have been engaged for vaudeville, but by E. F. Carruthers, president of the Inter-State. This week they open their tour at Little Rock, an Inter-State stand playing acts from the pieces they have been identified with. The legitimate season was closed by them in the same city last Saturday night.

C. O. H. GOES BACK.

Chicago, Oct. 18.

It is rumored here that the Chicago Opera House will revert to the legitimate once again on Oct. 23, when a musical comedy retakes the boards.

The Opera House has played K. & C. vaudeville since the disastrous fire in the Olympia, since rebuilt.

"CONSERVATISM TO THE WINDS."

"Conservatism to the winds. It is a thing of the past with Klaw & Erlanger vaudeville," said Louis F. Werba, the general manager of the U. S. States Amusement Company, this week.

"From now on," continued Mr. Werba, "there will be a wide open policy adopted. Big bills, big advertising and everything big, from beginning to end, will be the rule. It pays the best in the end, we have discovered, and shall follow along the lines of our past experience to that end."

WILL IT BE THE METROPOLITAN?

Following the successful opening of the Auditorium, Chicago, by Klaw & Erlanger, it became rumored in New York that the firm would give serious consideration as to whether the Metropolitan Opera House could not be made a profitable vaudeville venture during the season when grand opera is not on the stage there.

When the rumor was put up to a man connected with the K. & E. firm, he would not deny that such an idea had been given thought, and said that the vastness of the Auditorium having been brought to vaudeville requirements, there seemed no plausible reason why a like attempt could not be made at the big opera house at the same popular prices now in vogue for the K. & E. vaudeville brand in the Western metropolis.

K. & E. CONCERTS AT MAJESTIC.

As a test of what "Advanced Vaudeville" may draw at Columbus Circle, Klaw & Erlanger will place the Sunday night shows in the Majestic Theatre, commencing Oct. 27.

Providing the returns are satisfactory, it is hinted the Majestic will become a regular stopping point of the K. & E. circuit.

MRS. YEAMANS HAS MONOLOGUE.

Distinguished by the title of "grand old lady of the stage," Annie Yeamans, who succeeded to that honor upon the late Mrs. Gilbert's demise, has procured a monologue, and will pass it over the footlights to the vaudeville public.

W. T. Wilton has taken charge of Mrs. Yeaman's bookings. The agent is arranging an opening date for Oct. 28.

NEVA AYMAR RETURNS.

After a reported marriage to Jimmy Britt, the pugilist, and an absence from the East for a long time, Neva Aymar reappeared this week.

She has been engaged by Jos. Hart to head his "Dancing Daisies," and will first appear in the act on Nov. 4. The name will be changed to "Jos. Hart's 'Chameleons,'" with Miss Aymar featured. The young woman denies her rumored nuptial agreement with Britt.

At the time the reports circulated Miss Aymar was the head of "The Rain-Dears," a "girl" act then playing in San Francisco.

GUS EDWARDS' "SHRIMPS."

The next vaudeville act of Gus Edwards will be called "Gus Edwards' Shrimps," with Georgia Kelly as the principal.

It is now in rehearsal.

VARIETY

A Variety Paper for Variety People.

Published every Saturday by

THE VARIETY PUBLISHING CO.

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Editor and Proprietor.

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Chicago Opera House Block
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Vol. VIII. OCTOBER 19. No. 6.

Louis Wesley, of Wesley & Pincus, de-
clares that The Kratons, hoop rollers, who
are under his management, have no in-
tention of going to Europe and have made
no such plans.

When Coin's Dogs appear at the Colo-
nial week Oct. 28, it will not be a new
act for the animals, but the same, Mr.
Coin says, he presented at that theatre
in March, 1906.

Lottie West Symonds is recovering after
an operation performed recently at St.
Vincent Hospital, Toledo. Miss Symonds
was obliged to cancel considerable time
through her illness.

Joe Bonansinga, the aeronaut, was
killed at Mattoon, Ill., on Friday last
while making a balloon ascension on the
fair grounds. The remains were taken to
his home at Quincy, Ill.

At the London Wednesday night Dave
Rose was presented with a handsome gold
watch by the Waldorf Club, which bought
the house out for the evening. Mr. Rose
is a member of the club.

The Six Brothers Luck may play "The
Demon of the Cellar" when they open
at the New York on October 28. "The
Grand Hotel," also a possibility for the
first week, requires 25 people.

Loney Haskell is playing two houses
this week, the Novelty and Gotham,
Brooklyn. Mr. Haskell was called to the
former theatre on Wednesday, replacing
James Thornton, who left the bill.

Clara Raymond, of "The Morning
Glories" has been granted an absolute
divorce from her former husband, Louis
La Clede. When playing together the
act was known as La Clede and Raymond.

Morris Meyerfeld, Jr., president of the
Orpheum Circuit, arrived in the city on
Wednesday. He came on from San Fran-
cisco, stopping off at Chicago, where he
met Martin Beck, who returned with him.

Wednesday was a busy day for Percy
G. Williams. He had a panic on his
hands at the Orpheum, Marie Lloyd's in-
disposition at the Colonial and James
Thornton's absence from the program at
the Novelty.

Bert Levy, the artist, formerly of "The
Morning Telegraph," is now on the staff
of the New York "Herald." Mr. Levy's
drawings appear in the dramatic columns
edited by George Henry Payne of the
"Evening Telegram" daily.

The experiences of variety artists is a rich mine of humorous incident.
VARIETY proposes to make a collection of "shop" anecdotes for use in its An-
niversary Number. Everybody is invited to contribute. Send in the best story
you know relating to variety people or affairs, confining the telling to 350 words
or less. Mail matter as quickly as possible.

Paul Cinquevalli, the juggler, who
opened for Klaw & Erlanger in Chicago
Monday, is booked over here for twelve
weeks only, when he must return.

"David Murray and Lily Sinclair" will
be the billing of a sketch team to play
vaudeville shortly for the first time in
"His Lost Boy," a piece written by Hubert
Futner. Miss Sinclair was the star for
some time of "Lost in New York."

Sam Ehrlich resents the light articles
which have appeared in VARIETY for the
past two issues, in which he was men-
tioned. Mr. Ehrlich says they might have
a tendency to hurt him. No one but Mr.
Ehrlich could reach that conclusion.

Jos. Woods, manager of "The Pekin
Zouaves," claims a new record. The act
left Boston at 10 a. m. last Sunday morn-
ing with 3,000 pounds of baggage and ar-
rived at the Grand Opera House, New
York, in time for the matinee same day.

Rose Stahl informed Jenie Jacobs this
week that a summer's vaudeville engage-
ment could not be accepted by her during
1908, but she would play in the hot spell
the following year. Miss Stahl will be in
Europe during the coming summer with
her company and play.

Murray, Clayton and Drew have been
reduced to two, and "Claude Melnotte
Outdone," the travesty played, will be con-
tinued by Murray Clayton and Drew, Mr.
Clayton removing the comma from his
name and retaining Miss Drew in the act.

The Six Bonesettis leave for their for-
eign home on Oct. 23rd. Mrs. Bonesetti, a
member, is still suffering from a fracture
of the arm, sustained while playing in
Canada, preventing her from appearing
with the act at Hammerstein's this week.

Richard Burton, the "Australian Actor
Vocalist" who was billed at Keeney's,
Brooklyn, this week, for his first New
York showing, did not appear. He will
play there commencing Monday, the en-
gagement having been put forward a
week.

Joe Keno and Estelle D'Arville have
been booked for the Orpheum Road Show,
with which the act will tour for the re-
mainder of the season. They have an
acrobatic talking and dancing number,
written and arranged by Marion and
Pearl.

Charles K. Harris, the music publisher,
and Charles Burnham, manager of Wal-
lack's, left for Chicago on Tuesday to look
over "A Knight For a Day," playing there,
with a view of bringing it into Mr. Burn-
ham's playhouse. Mr. Harris publishes the
music sung in the piece.

Joe Pearlstein, formerly the Keith rep-
resentative in the Farm and Valentine's
Theatres, Toledo, O., has been ordered to
Syracuse in the same capacity at the
Grand. Jules Delmar, who books the latter
establishment, is thus relieved from the
necessity of visiting the up-State town
weekly. Last Sunday was the first he
had spent at home with his family in
months.

Manager Leany, of the Four Leany Sis-
ters, an American act which has been
playing in England and on the European
continent for a number of years, arrived
in New York this week on his way to
Syracuse, to visit his family. This is Mr.
Leany's first visit to this side, where he is
widely known, in some time. Negotia-
tions are under way for an engagement
of the act at the New York Hippodrome.

Last week, while the K. & E. bill played
at the New Grand, Sioux City, Ia., the
ball players of the acts on the program
organized, and defeated the "Amalgamat-
ed" baseball team composed of local stage
hands by a score of 10 to 7. Hardeen,
"the jail breaker," batting out a home
run and James Harrigan, "the tramp jug-
gler," making a sensational one-hand
catch while playing second base, were the
features, besides the score.

Madge Anderson, wife of W. S. Harvey,
the juggler, was suddenly taken ill on
Wednesday of last week while playing
the Shubert, Kansas City. Miss Ander-
son was out of the bill for the remainder
of the engagement, but under the care of
her physician, Dr. Thompson, was enabled
to open Sunday at the Garrick, St. Louis.
Mr. Harvey is deeply appreciative of the
many kindnesses extended to him by art-
ists on both the Kansas City and St.
Louis bills.

J. C. Criddle, the editor of "The Poli
Poster," published from Poli's Theatre at
Worcester, refuses to believe there is a
better vaudeville performance possible
than given at the Worcester house. In
this week's "Poster," Mr. Criddle tells the
following story in terse paragraphs: "He
went to New York. He went to Boston.
He said he saw the best vaudeville show
in both cities. He paid a dollar. He lives
in Worcester. He goes to Poli's. He says
'Poli's the best of all.' I can see the show
at Poli's for thirty cents." And then Mr.
Criddle says to the Worcester public, "If
you don't believe it, try it yourself. We
will be glad to publish your experiences."

In one of Montana's "free and easies"
the proprietors, Riley & Carr, have issued
a printed slip of instructions for the peo-
ple playing there. It is headed by the
word "Notice" in large letters. A promi-
nent paragraph says: "the management
conducts this theatre upon the highest
plane of respectability and moral cleanli-
ness." Immediately under is: "Lady per-
formers playing this house must go in
the wine rooms and boxes unless special
contract is made to the contrary." An-
other item is "We charge ten per cent.
upon all moneys advanced." The "the-
atre" is evidently a combination one, as
the last direction on the list says "All
performers must stop in the house; ele-
gant rooms at reasonable prices."

"UNCLEAN" SHOWS MONEY MAKERS.

The question of the relative earning powers of clean burlesque shows as against the "unclean" variety has never engaged the attention of Wheel managers to the extent it has this season. The point has been argued pro and con since the opening of the burlesque year.

Supporters of the "unclean" show as a profitable business proposition are pointing to the record made so far by "The Lid Lifters," one of the worst offenders on either Wheel. This company has left a trail of broken records through the West, but its experience at the Gayety, St. Louis, is almost startling as an indication of the taste of burlesque audiences.

The Gayety has been doing from \$3,000 to \$4,000 a week gross since last August, with an exceptional engagement of \$4,500 one week. "The Lid Lifters" played the house last week, piling up a total of \$7,500, a little less than \$300 below the record for the theatre.

CHAS. ROBINSON A BENEDICT.

Before "The Night Owls," of which Charles Robinson is the owner, started off on the road this season, Mr. Robinson quietly married, and his marriage did not become known until the show returned to town this week. It is at Hurtig & Seamon's 125th Street Music Hall.

Mrs. Robinson is with the show.

BURLESQUE "TURNS DOWN" BAYONNE.

It is said by a director of the Columbia Amusement Company that the Bayonne Theatre, Bayonne, N. J., has again been offered to that concern for use as a burlesque house. The Eastern Wheel is now filled, and the tender was declined.

The Empire Circuit Company is believed to have turned down the same offer. The concern which owns the Bayonne Theatre is building a new house to play combinations.

TORONTO HOUSE DELAYED.

Toronto, Oct. 18.

Gus Hill, of the Columbia Amusement Company, made a flying visit to Toronto late last week, to inspect the Gayety Theatre, in course of construction, for his concern. Delays in the work have arisen within the last few weeks. It is now announced the opening, to have taken place Oct. 28, has been postponed to Nov. 25.

SASSE RECEIVES LICENSE.

Charles L. Sasse, the circus booking agent in East 14th street, this week received his license to conduct a general booking business under the Employment Agency Law. Sasse's license was withheld for a few weeks pending the settlement of a complaint filed with Commissioner of Licenses John N. Bogart by Margot Suddeheim, the equestrienne artiste, Mme. Suddeheim declared that she had been booked by Mr. Sasse for an engagement with a circus in Cuba, and after playing two weeks there had been cancelled for the remaining time, amounting to about four weeks.

The matter was settled by Mr. Sasse paying the artiste her travelling and other expenses, a total of \$200. Mme. Suddeheim sailed for Germany this week.

SLOWLY BUILDING IN BROOKLYN.

Work is progressing rather slowly on the Empire Circuit Company's theatre in Williamsburg, Brooklyn, now in process of erection. There seems to be no disposition to rush the construction work. It was promised by the contractors that the building would be ready for use in February.

The delay is accounted for by the stringency of the money market. The house, according to one authority, is being built by a Brooklyn real estate man, under a contract, by which the burlesque people will pay a rental amounting to 6 per cent. annually on the initial cost of ground and building, and this investor does not care to make large outlay during the present tightness of the money market.

JIM CURTIN'S FORGOTTEN BULLET.

Jas. H. Curtin, manager of the London, discovered a bullet the other day he had overlooked for a quarter of a century. It was presented to him by a Texan rough when Mr. Curtin officiated as sheriff in a county of that State.

Mr. Curtin received the small missile rather suddenly, the man shooting it from a pistol at the sheriff's heart. He was a poor marksman, a detail at which Mr. Curtin expressed satisfaction at the time. The bullet entered his left shoulder instead.

The doctors around Houston could not locate the pellet at the time. The manager knew he had it about him, but forgot the incident. Lately he has suffered. In the abdominal region there was a hard substance, causing much pain, and Mr. Curtin feared appendicitis.

An examination by a physician was followed by a quick incision, and behold the twenty-five-year-old bullet, which had worked itself from the left shoulder down and around to just below the stomach on the right side.

CONTRACT FOR WESTERN HOUSE LET.

Wilkes-Barre, Oct. 18.

The Engineering Construction Company of Baltimore, through Architect McElfatrick, of New York City, was to-day awarded the contract for erecting the new Luzerne Theatre in this city for Charles Knapp and a party of Baltimore capitalists.

The theatre will be booked by the Empire Circuit (Western Burlesque Wheel). The contract calls for the completion by Jan. 1.

IT'S UP TO HILL.

Will Drew, of Campbell & Drew, the Western Burlesque Wheel managers, declares that his attorneys will move this week for the dismissal of the injunction secured against an act in one of his shows, which Gus Hill alleges is an infringement upon his exclusive right to the use of "A Night in an English Music Hall" for burlesque purposes. Mr. Drew declared that Hill had not yet filed the \$500 bond as directed by the United States Circuit Court of Illinois, and this indication that he does not intend to prosecute the action will form the basis of his attorney's argument for a dismissal of the restraining order.

TWO NEW EASTERN SHOWS.

The contractors have promised to turn over the new Eastern Burlesque Wheel houses in Montreal and Chicago in time to open for the holidays. The Hyde & Behman Amusement Company is building the Chicago house. The Eastern Wheel is now complete, with an equal number of traveling shows and theatres.

When the two houses mentioned are thrown open, two new shows will be placed in the field, and the time following each new town will be set back a week, after which the Wheel will revolve as before.

"POST" AFTER HYNICKA.

Cincinnati, Oct. 18.

The "Post," in its search for political capital, has been turning its attention to the alleged indelicacy of the shows given at the Standard Theatre (Eastern Burlesque Wheel), seeking, it is said, to discredit R. K. Hynicka, the local politician, through his connection with that playhouse.

Last week the "Post" condemned an Oriental dancer who was a feature of Jacobs & Jermon's "Golden Crook" Company. This same dancer appeared at the People's Theatre, belonging to the Western Wheel, and escaped the "Post's" criticism.

GUS ELEN.

The photos on the front page ovals this week are of Gus Elen, the noted English coster singer, in different poses. Mr. Elen in the large picture bears a striking resemblance to the late Richard Mansfield.

First appearing in this country at the New York Theatre on September 9th, under special engagement to Klaw & Erlanger, Mr. Elen played two weeks at that house, appearing also in the K. & E. houses at Brooklyn, Philadelphia and Boston.

He is sailing for his home to-day (Saturday) on the "Lusitania" to fulfill foreign engagements. A prolongation of his American time was offered by Klaw & Erlanger.

Mr. Elen in his delineations of the English "coster" is a finished character actor. Though presenting characters unfamiliar to Americans, his work was quickly appreciated. He is a thorough artist, and is preferred by many to Chevalier. So eminent an authority as Alan Dale, the dramatic reviewer, who did not see Mr. Elen while here, having witnessed his performance abroad, expressed this preference.

America has greatly pleased the Englishman. It is with regret he leaves, and Mr. Elen said that did not his English contracts demand his presence at home, he would have been extremely pleased to have remained on this side, which may be accepted as indicative of an intention to return at some future time.

As one of the most artistic character portrayals who has ever graced our vaudeville stage, Mr. Elen will always be welcomed.

Mason and Shannon were obliged to cancel this week, owing to the loss of Sam Shannon's voice. Last week the act played both the 23rd Street and 58th Street houses.

"COOCHERS" STOPPED BY POLICE.

Indianapolis, Oct. 18.

"The War of the Coochies" has come to an end in Indianapolis. Hereafter the burlesque shows at the rival houses will have to get along as best they can without the mystic beauties of the classic "hootchamakootch." The Empire (Western Wheel) has been introducing an Oriental dancer into every attraction during the last four weeks and also allowing the comedians of the various burlesque shows to indulge in all sorts of broad fun-making. Until a week ago the Gayety (Eastern Wheel) had been looked upon as a "clean" burlesque house, where women and children could go without fear of being shocked.

But when it came to pass that the Empire drew the crowds while the Gayety didn't Manager Edward Shayne, of the Gayety, concluded that he would change his policy, just as an experiment, and give the burlesque patrons what they seemed to want. So he not only introduced a "hootchie-kootchie" dancer into one show to dazzle his clientele, but he followed this up with another last week, who proceeded to "cut loose" in a style that was quite unbecoming a lady.

Hearing that the Gayety was being packed at each performance, Manager Harry Drury, of the Empire, gave permission to the dancer with his current attraction to "let herself go" in the Oriental terpsichorean art. And so it was that the lovers of the "hootchamakootch" were treated to an embarrassment of riches—until Chief of Police Metzger stepped in and said, "Stay! Away with all cooch stuff. The lid is on." And it was—from that moment.

BANQUETTED LOUIS ROBIE.

Washington, Oct. 18.

A banquet was tendered Louis Robie, manager of the "Knickerbockers," by Charles Stohman and others of Mr. Robie's Washington friends, while the manager was in the city last week with his show.

The full complement of the "Knickerbockers" attended. Among the others present were W. S. Clark and Eugene Kernan, rival managers of the Gayety and Lyceum, respectively.

Many speeches were made, including some laudatory remarks addressed to each other by the managers.

"COPY" LEFT TO ARBITRATION.

A committee of Eastern Burlesque Wheel managers visited Hurtig & Seamon's Music Hall this week to witness the performance of "The Behman Show." It was reported before the Jack Singer organization came into New York that a colorable imitation of "A Night in an English Music Hall" was being used.

Gus Hill owns the exclusive rights to the reproduction of this property in burlesque and musical comedy, and he objected to the playing of the piece in "The Behman Show."

Owing to the fact that both Hill and Singer are members of the same concern (Eastern Wheel) the matter was left to the judgment of a committee, both sides agreeing to abide by its decision.

Lily Lena, a foreign singer, lately arrived in London after a tour of Australia, will appear at the Colonial next month.

ACTS DEFINED AS LEGAL AND ILLEGAL

Ex-Judge Lawrence's Opinion on the Class of Offering Which is Within the "Sunday Law."

When the case against the manager of the Novelty Theatre, Williamsburg, charged with violation of the Sunday law, was called before Magistrate Higgenbotham in Brooklyn Thursday morning, House, Grossman & Vorhaus, attorneys for the Orpheum Theatre Company, took up a new line of argument for the defense, based upon the findings of Abraham R. Lawrence, former Supreme Court Justice, who sat as referee in the case of the City of New York against William Hammerstein in a suit to revoke the 1907 license of the Victoria Theatre for alleged Sunday violation.

Ex-Judge Lawrence a few days ago made his report, the opinion covering over thirty typewritten pages. Although he found against the Victoria in the City's suit, the referee enunciated the principle that Sunday night concerts are not in violation except in such cases as acts specifically prohibited in the law are given. The Brooklyn crusaders have contended that the mere giving of a Sunday entertainment constitutes a breach of the law. It was upon these points that the defense rested in Thursday's proceedings.

In the reference before ex-Justice Lawrence the Sunday question was given a thorough threshing out. Both sides submitted briefs and the referee has been deliberating on the matter since February. It constitutes a complete test case, and it is generally believed that the court will confirm the findings. The confirmation or rejection of the report will not be passed upon until application is made by the Corporation Counsel.

"The only question is whether those performances were such as are prohibited by section 1481 of the charter," says Justice Lawrence in his opinion, who then proceeds to take up each separate act given in the entertainments complained of.

Mosher, Houghton and Mosher are held to be in violation. "An acrobat," says the opinion, "is defined to be a rope walker, a dancer, a vaulter or a tumbler. I think it is conclusively shown by the witnesses, that one of the performers in this act vaulted or jumped on the shoulders of another, which may be fairly termed acrobatic work."

Thatcher and Ernest (who worked in whiteface on that occasion), however, do not come under the head of prohibited acts. "The witness states," says the report, "that there was an act where there were nine chairs on the stage, and two men came out. That they were talking and one man got up and sang a song. That they were white men and that they did not dance. It is, I think, clear that Thatcher and Ernest committed no violation."

"The next performance was that of Eph Thompson's Elephants. I think that this act may fairly be called a circus performance, and that it was in violation."

The referee then examines the singing act of May Ward and in passing upon it as legal, admits the legality of singing comic songs and parodies on Sunday.

There was a conflict of testimony as to whether the "Eight Vassar Girls" danced or not. The policeman construed the walking about of the girls in time to music during the electric finish of the act as dancing. Oscar Hammerstein described the business as "an imitation of children going around a May pole." The referee declared the act not a violation, although it was shown in the testimony that there had been a change of costume and scene involving the raising and lowering of curtains and drops.

Marino (the "auto defier") is classed as a circus act, and also declared in violation.

In several places the referee declares that moving pictures are not an infraction of the law, the text of the opinion having this paragraph: "The last exhibition of the evening was some moving pictures which were not, and, as I understand it, were not, claimed to be in violation of the charter." This view is at variance with that of the Brooklyn magistrate who recently closed a moving picture show in that Borough.

In commenting on the bill presented Dec. 2, the referee finds nothing objectionable in the singing and imitations of animals given by Hodges and Lauchmere, although the pair were made up.

Of Foster and Dog the opinion says: "I am inclined to think that while this performance may come within the letter of the statute, it does not come within its spirit, and should not be regarded as a violation."

Lee Harrison's monologue is likewise exempted from the operation of the charter, as is the act of Binns and Binns, although it was shown by the evidence that one of the men was in costume, and there was a change of clothing.

Carlton Macy, Maud Hall and Company are held to have committed a violation. "All the witnesses in regard to this performance are so vague in their recollections that it is almost impossible to determine what actually transpired when the Carlton Macy Troupe was on the stage, but it seems to me that the performance was a farce, or farcical sketch and therefore its presentation on that evening was in violation of the provisions of the charter," is the disposition.

Maggie Cline's act is passed upon as proper, but the referee considers the pantomimic sketch of the Karno Comedy Company ("A Night in a London Club") a violation. "This is described as a musical act," writes Justice Lawrence. "I am, however, of the opinion that the performance was in the nature of a musical farce, or at least an entertainment of the stage similar in character to those enumerated in section 1481."

Howard and North ("Those Were the Happy Days") are disposed of as quite proper.

STRAIGHTENING OUT "SUNDAY LAW."

A bill that will come before the next New York State Legislature will be one for the revision of the Greater New York Charter. The bill is designed to correct certain alleged evils in the present charter, and in the process of revision an effort will be made by the attorneys representing vaudeville interests to have that section relating to the giving of Sunday entertainments in the variety houses changed to do away with the present interference on the part of the authorities and reformers.

Under the present law there is a wide divergence in opinion as to just what sort of an entertainment constitutes a violation. Certain acts supposed to be permissible are found to fall under the legal taboo and the reverse. According to some authorities there is no general law which covers the prohibited class of acts, each having to undergo individual scrutiny by a legal expert before its eligibility can be determined. A conflict of authority and interpretation further confuses the issue.

RICHMAN WANTS TOO MUCH.

Charles Richman is willing to serve an engagement in vaudeville, but Mr. Richman is asking too much for his services, according to report.

The actor is not playing just now, and M. S. Bentham, the vaudeville agent, is reported to have offered him \$1,000 weekly while in the varieties. Mr. Richman is said to have demanded \$1,500, with no compromise. The managers are backward in bridging over the discrepancy in amounts.

FISHEL GOES TO PHILADELPHIA.

Chicago, Oct. 18.

Dan S. Fishel, formerly manager of Klaw & Erlanger's Garrick, St. Louis, came to this city while A. L. Erlanger was here attending the opening of the Auditorium.

With the passing of the former K. & E. Western theatres to The American Theatre Company, the Oppenheimer Brothers of St. Louis, who are interested in the corporation, have taken charge of the Garrick.

The result of the conference between Messrs. Erlanger and Fishel was the decision that the former Garrick manager should proceed to Philadelphia, where he will manage the Edwin Forrest, E. D. Price, the present manager, taking to the road with a show.

The business done by the Garrick while Mr. Fishel was in charge attracted the attention of the "Advanced Vaudeville" managers and his promotion is the reward.

ODETTE TYLER ON NOV. 4.

On Nov. 4 Odette Tyler will make her vaudeville debut, along with R. D. MacLean, in one of the United local houses.

The couple will appear in a sketch of Western life written by Campbell McCulloch. Frances Rockefeller King, Miss Tyler's personal representative, has arranged the preliminaries.

Some time ago an offer was made for Miss Tyler and Mr. MacLean to play in vaudeville, but the negotiations fell through. Last summer the actress played in stock at St. Louis.



COOPER AND ROBINSON.

Goo. W. Cooper and William Robinson, the comedians, have been partners and playing in vaudeville together since Jan. 10, '03. At that time they appeared in an act called "Going to War." It was a self success wherever played. During the season '05-'06, Cooper and Robinson presented a big laugh winner in "Looking for Hannah." It was talked about in New York to Frisco. At the present time the team is appearing in "A Friend of Mine," which opened to October, '08. It is another success.

The press and public alike speak highly of this couple, and why? Because Cooper and Robinson claim to be original in their work, and have made good that claim.

For next season a new act by Mr. Cooper, entitled "The 1909 of Hunt," will be played.

MORRIS RUNNING NEW ENGLAND HOUSES.

Springfield, Mass., Oct. 18.

The William Morris Amusement Company, of New York, took possession of the Nelson Theatre in this city, and the Franklin Square, Worcester, on Monday last.

P. J. Casey is the general manager for the Morris Company, and in this capacity was in the city for a few days previous to the first show arranging details and placing large advertisements in the papers. Mr. Casey advertised the Nelson would admit the holders of a printed coupon to the theatre, with an additional charge of ten cents. He left for New York on Monday.

Walter Pepper, a local man, has been appointed resident manager for the Nelson; Butler Boyle, of New York, is in temporary charge at the Franklin Square, Worcester.

The prospect of a profitable vaudeville season at the former K. & E. theatres, either under the Morris management or any one else's, is not considered probable. It is said that according to the present expenses and cost of bill a weekly profit would only become possible through capacity houses at both performances daily, an unlikely condition.

The cost of the bill weekly at both houses is about from \$1,800 to \$2,000 each. The fixed charges must be about \$1,000 more. The money capacities at the present low admissions are placed at between \$2,500 and \$3,000 gross, if the houses should be packed at every performance.

A conservative estimate of the cost of opposition to S. Z. Poli in the two New England towns of Springfield and Worcester, Mass., is said to be \$50,000 on the present season, and it is hinted here that a compromise arrangement of some sort is already under consideration.

One item of potential loss to Poli arises from the necessity of keeping his prices in the two opposition towns down to the 10, 20 and 30-cent schedule. Some time ago he raised the admission scale to fifty cents in Bridgeport, Waterbury, Hartford and New Haven, Conn., and it was his purpose to follow a like policy in Springfield and Worcester this year. Many of the shows were laid out with this increased earning capacity in view. The entrance of "Advanced Vaudeville" made the movement impractical. The difference between the old and new prices represents about \$350 a week, or \$28,000 for both houses on the season. Opposition has also forced Poli to increase the cost of his bills in these places by \$400 a week, or a total for the season of \$32,000. Both items amount to \$50,000, and this does not take into account any loss the manager has suffered from business drawn away from his into the opposition houses.

SHUBERT, BROOKLYN, "DARK."

There has been a hitch in the plans of Lubin, the Philadelphia film manufacturer, to open the Shubert, Brooklyn, as a five and ten-cent house with a short vaudeville entertainment, reinforced with moving pictures.

It is understood that the Campbell Estate, owners of the property, entered strenuous objections to the use of the theatre for such a purpose. The Shubert remains dark pending a settlement of the disagreement.

AGENTS HAVE ORGANIZED.

At last the blow has fallen. The vaudeville agents of New York have organized. This has been in the air for a long time. On Wednesday the commission men met in the Knickerbocker Theatre building, resolving themselves into a social body for business intercourse under the title of "The Associated Vaudeville Agents of America."

All vaudeville agents of "equal standing" are eligible to the order. It has been formed for the purpose of bringing the men having a common cause into closer and more fraternal contact.

Nine agencies were represented at the first call, when a permanent organization was effected. Those "of equal standing" who did not then become members have since received invitations to join. It is estimated that the "Associated Agents" will have a list of twenty among its charter members. There are perhaps a few more over that number at present in New York who would be admitted upon the plane of equality, which has been adopted as the standard of eligibility.

William L. Lykens was elected president; Jack Levy, first vice-president; Robert Grau, second vice-president; Alf T. Wilton, secretary, and Jos. Vion (Vion & Lowe), treasurer. The other agents who helped to form the society were Myers & Keller, Wesley & Pincus, Louis Pincus, and Reich & Plunkett.

The chief object of the new organization is said to be sociability. Another important object is believed to place a vaudeville agent upon a substantial and business-like footing, when many of the present pecuniary annoyances will be done away with.

CHICAGO'S NEW HOUSE OPENING.

Chicago, Oct. 18.

The Virginia, the new theatre which Paul D. Howse erected on Madison street and Halsted, opens tomorrow (Saturday). J. V. Ritchey is resident manager.

Vaudeville changing weekly and a musical comedy stock, with Sam Morris, Jessie Moseley and eight "broilers," will make up the entertainment.

FRANK MELVILLE ASSIGNS.

Frank Melville, the agent who formerly booked summer parks and fairs, and who the season just passed operated Melville Park in Bayonne, N. J., has made assignment of all his property and that of the Melville Amusement Company in favor of his creditors. The creditors met Saturday in Melville Park to discuss a plan of operating the establishment by a committee of their number, and it was hoped by this means bankruptcy proceedings could be avoided.

The scheme was to have the creditors take over the property under a trust mortgage, whereby the creditors could handle it. This arrangement was to run a year, amounting to an extension of time in favor of Melville.

The park manager's liabilities amount to about \$65,000; his assets the Bayonne summer resort.

Arthur Nelson in "A Racing Romance," the spectacular "automobile" sketch, will open at the 23rd Street house October 28. It is already billed around the theatre.

MEMBERSHIP NEARING 2,000.

The membership of the White Rats of America is striding forward rapidly, and now nears the two thousand mark. A comparative statement for the summer months of receipts for initiation fees, furnished by President R. C. Mudge, shows that the warm weather caused no considerable decrease.

For June \$1,500 passed into the treasury of the order from this source, July, \$900, August, \$550, and in September the amount regained its usual level of late, reaching \$1,950.

The sinking or reserve fund of the Rats is close to \$50,000. Mr. Mudge stated that before the season ended it was expected that this would be swollen to \$100,000.

The prosperity of the order has attracted attention, and its present relations with managers and agents are the most agreeable. Managers from all over the country write asking that differences between themselves and artists be adjusted.

Mr. Mudge commenting upon this favorable aspect remarked that the White Rats had anticipated by at least three years this position.

NASH AND HODGDON MANAGERS.

Philadelphia, Oct. 18.

It was reported this week that Phil Nash and Sam Hodgdon, of the United Offices, had secured the lease of the new theatre in Camden, N. J., from Dr. W. H. Long. Possession will be taken immediately, and vaudeville booked through the United will be given, beginning Monday, Oct. 21. A well known manager from Boston is named as the manager of the new house. Since the theatre opened vaudeville has been given and business has been satisfactory. The deal was completed here Tuesday and has been contemplated for some time.

BILLS JUST THE SAME.

Pittsburg, Oct. 18.

Now that "Advanced Vaudeville" has retired at least temporarily from the local vaudeville field, John Harris, manager of Harry Davis' Grand Opera House here, makes the announcement that there will be no diminution in the cost of his weekly bill.

JEAN SCHWARTZ ALL READY.

Hist; it's a secret, but Jean Schwartz has been wrestling with his piano. Mr. Schwartz, you understand, is of Schwartz and Jerome, some song writers for some time, both together, Schwartz taking charge of the melody output.

His labors with the mahogany-cased keys are for the purpose of appearing upon the vaudeville stage as a pianologist. 'Tis true, and Mr. Schwartz will not deny it. He can have a job any time he's ready, and he's ready.

Maurice Boom and Harry D'Esta have purchased the Family Theatre, Chester, Pa., conducted by them as a vaudeville house for the past year.

Williams and Tucker will continue in vaudeville under the direction of Alf. T. Wilton.

AGREEMENT MUST SPECIFY.

A report coming in to New York from the Orpheum Circuit in the West said in effect that foreign acts now playing on it had complained the understanding had from W. Passpart in Paris, who booked them, was that American railroads allowed 300 pounds of baggage with each transportation ticket.

In one case it was said an act had been obliged to expend \$18 of its own money for excess luggage on one jump over the circuit, and this, it was claimed, was due to Mr. Passpart's misinformation.

Upon being informed of the report, Martin Beck, general manager of the Orpheum circuit, said he was surprised that it had received any credence.

"The standing of the Orpheum Circuit is such," said Mr. Beck, "a matter of that kind can not be dignified by a reply. Mr. Passpart, who is my representative in Paris, would not make any such statement."

An Orpheum Circuit contract was shown by the general manager. It contained a clause printed in three languages saying any verbal agreements would not be recognized. In another signed contract shown by Mr. Beck the wording read "All transportation and baggage." The "and baggage" had been inserted in ink.

"Where that wording occurs," remarked Mr. Beck, "we pay all excess. Where it does not, we pay nothing. Our contract speaks for itself."

MARIE LLOYD ON ORPHEUM CIRCUIT.

The option contained in the contract of Marie Lloyd with the United Booking Offices, which called for an extension of ten weeks beyond the twenty engaged for has been taken advantage of by the agency, and Miss Lloyd is now booked for a full term of thirty weeks on this side.

A portion of this time will be spent by the Englishwoman on the Orpheum Circuit and in other Western houses.

During the week Miss Lloyd missed several performances at the Colonial. Tuesday afternoon after the first song, the English singer announced that a cold obliged her to retire. In the evening, it not being expected she would be able to appear, Irene Franklin and Burt Green, playing at the 23d street house, were summoned to replace her.

While Miss Franklin and Mr. Green were in the theatre Miss Lloyd sent word to Manager Dave Robinson she would appear, and she did. On Wednesday Miss Lloyd had to pass over both performances, the act first called for the emergency filling in the program's gap.

SUES FOR DOG'S AFFECTIONS.

Minneapolis, Oct. 18.

Henri French, the impersonator, and "The Stunning Grenadiers" played the Orpheum last week. Towards the end of it, the local papers came out with a story that Mr. French had sued Maude Corbett, of the "girl act," for \$2,000 alleging the alienation by Miss Corbett of his French poodle dog's affections.

Miss Corbett said it wasn't so; Mr. French said it was, but from the outside of the theatre it seemed as though the publicity promoter for the house might have knowledge of the affair.

SHEET MUSIC WAR ON.

Much surprise was occasioned in the music trade last week when VARIETY predicted that on Saturday sheet music would be on sale in a New York department store at one cent per copy.

This surprise increased to alarm among the publishers when it was learned that VARIETY's prediction had been borne out, and that Rothenberg's department store on 14th street was advertising a special sale of sheet music on that day from the catalogues of all publishers at 1c. each.

From 8 to 10 a. m. Rothenberg's disposed of 20,000 copies at that price. At ten o'clock the doors were locked and a squad of ten policemen scattered in front of the building to hold back the mob of buyers. The sale was resumed at 2 p. m., and orders only accepted for lots.

In the same daily paper advertising the Rothenberg sale appeared an advertisement of Macy's quoting music at five cents a copy, a drop of one cent from the previous week. Other stores listed sheet music at eight or nine cents, the slash of Rothenberg's to one cent being a complete surprise.

VARIETY had an exclusive story, and not even the music trade papers had an inkling of the intended crushing cut. The American Music Stores Company, composed of F. B. Haviland & Co., Leo Feist, Witmark & Sons, Chas. K. Harris and F. A. Mills, operate the music department at Rothenberg's.

As stated in VARIETY, the decisive step was intended as an object lesson in an endeavor to bring the retail price back to a profitable level, and to a figure at which the publishers and department stores would be a unit.

If this is not accomplished, another "bargain one cent" sale may take place, and be continued until some decided action is taken. What steps are to be taken this week can not be learned, but the outcome of the sheet music war is being watched with much interest.

Among the well known numbers included in the one cent sale last Saturday, published by both members and non-members of the American Co., were "My Irish Rosie" (Francis, Day & Hunter), "Nenth the Old Cherry Tree, Sweet Marie" (James H. Remick & Co.); "Marintch" (Harry Von Tilzer); "School Days" (Gus Edwards); "Somewhere" (Chas. K. Harris); "Golden Rod" (Leo Feist); "Nenth the Old Acorn Tree, Sweet Estelle" (Helf & Hager); "Love Me and the World is Mine" (Witmark & Sons); "She Was a Grand Old Lady" (Jos. W. Stein & Co.); "Monkey Land," (F. B. Haviland & Co.); "Red Wing" (F. A. Mills); "Honey Boy" (Albert Von Tilzer).

Chicago, Oct. 18.

The prices of sheet music in this city are falling down. The Siegel-Cooper store has made a special sale at eight cents a copy, beating the low price up to that time made by Jerome H. Remick & Co., of ten cents.

Formerly here there have been two standard prices. Eighteen cents regular, and fifteen cents at "special" sales.

The Remick firm came into town taking the Sol Bloom store. It advertised sheet music for ten cents, and the cut by Siegel-Cooper followed. No one knows where it will end.

K.-P. TAKES IMPERIAL.

Keith & Proctor have taken over a long-term lease of the Imperial Theatre (the old Montauk) on Fulton street, Brooklyn. That is to say, it used to be on Fulton street. Since last spring engineers have been busy with the building, which has now been moved from its old site to face on an adjoining side street.

The old structure was moved back some distance, and then, by a most remarkable feat of engineering, turned about on its own centre to face half way 'round on the cross street. The shift was made to provide for the approach to the new East River bridge, now in process of construction.

When the Imperial is ready for opening the Spooner Stock Company, now housed in the Fifth Avenue Theatre, New York, will be moved over, and another of the Keith-Proctor stock organizations put in the Broadway house.

"ADVANCED" SIGNS IN NEW ORLEANS.

New Orleans, Oct. 18.

The Shubert will open October 28 with Mrs. Fiske in an engagement to last two weeks. This house is now under the control of the United States Amusement Company, of New York, which acquired it along with the other Shubert theatres at the time of the K. & E.-Shubert alliance.

Thos. C. Campbell, manager of the Tulane and Crescent (both K. & E.), has been appointed manager of the Shubert by the Amusement Company, and it looks as if "Advanced Vaudeville" will arrive here soon as a permanency.

Mr. Campbell is non-committal on the subject.

TREMONT REDUCES.

Boston, Oct. 18.

The Tremont (K. & E.) has reduced the scale for admission to 25 and 50 cents at matinees, closing the second balcony for the afternoon performances.

Business has increased with the latest move.

JOE BOGANNY GOING HOME.

Joe Boganny, of The Bogannys, the European acrobatic act which was cancelled on the Klaw & Erlanger time because a collection of substitutes was sent over in place of the original act which had been contracted for, sailed for home this week.

Joe Boganny engaged first class passage on an east-bound steamship for home, and offered to furnish third class transportation for the other members of the act. They refused to accept this tender, and remained on this side.

The act was offered to the United, but the agency declined to give it attention.

"JIMMY" LEE AN AGENT.

Jimmie Lee, the newspaper man and press agent, is now in the agency business. He has entered a partnership with William Atwell and the firm will book clubs. They supply attractions for a number of Tammany Hall Club entertainments.

Atwell has just recovered from a serious illness. He was at Lake Saranac in the Adirondacks for several months, returning to the city only a few weeks ago.

WAITING FOR OTHER CHICAGO HOUSES.

At the headquarters of the United States Amusement Company, it was said this week that the success of the Auditorium in Chicago had decided the future fate of the Colonial theatre in the same city as a vaudeville theatre. The policy would be changed immediately upon the ending of "The Talk of New York's" run, now playing there.

The Colonial is Chicago's largest theatre. It is second in size to the Auditorium in seating capacity.

At the same time it was stated the Garrick, formerly the Shuberts' Chicago home, but turned over to the Amusement Company with the other Shubert houses, would shortly have "Advanced Vaudeville" also.

SITE BOUGHT IN PROVIDENCE.

Providence, R. I., Oct. 18.

It is rumored here that Klaw & Erlanger, or one of their connections, are contemplating an invasion of this place, heretofore the exclusive territory of E. F. Albee.

A syndicate from New York is known to have purchased a plot on Darrance street to be used as a site for a vaudeville playhouse.

ATTACHES QUARTET'S SALARY.

The salary of the Empire City Quartet was attached Saturday night at the end of their engagement in the Grand Opera House, Pittsburg, by attorneys acting for Joe Adams, the proprietor of a hotel in West 44th street, New York, on a claim amounting to \$300 against Harry Cooper.

The case is still pending in the Pennsylvania courts, the quartet offering the defense that the salary of the act which was held up is not the property of Harry Cooper, but of his brother, Irving, and the contention is made that the joint salary of the quartet cannot be attached to satisfy a claim made against Harry Cooper personally.

MAJESTIC READY IN MONTGOMERY.

Chicago, Oct. 18.

The new-Majestic, Montgomery, Ala., is scheduled to open October 21st, under the direction of R. J. Chambers and Company. It is booked in conjunction with the Inter-State Circuit in the South.

NEW HOUSE RUNNING.

Johnstown, Pa., Oct. 18.

The new Majestic Theatre opened brilliantly Monday evening. The mayor made a brief address, at the close of which he formally dedicated the theatre.

The proprietors are Michael J. Boyle and Thomas Holtzmann and Manager L. B. Cool.

The interior color scheme is a rich red, relieved by olive green and gold finish. Capacity about 1,500. There is a balcony and gallery.

The Majestic has a fire tower capable of holding an entire audience, as well as a fire tunnel under the stage. Booking is through the United Offices.

Collins and Hart were shifted to the Auditorium, Chicago, for this, the opening week. They were scheduled to play Louisville.

SAVES LIFE FOR \$50.

For the sum of \$50, paid to her by B. Obermayer, the agent, a woman giving her name as Mrs. Asche allowed a transfusion of blood to be made from her right wrist into the left arm of a German acrobatic girl named Elsie Witte at the German Hospital in this city last Saturday, saving the latter's life.

Miss Witte came over here with a foreign act under the direction of Mr. Obermayer. Soon after arriving she was stricken with an affection of the heart, caused by violent exertion in her acrobatic feats, and removed to the hospital.

Following an examination by the physicians, Mr. Obermayer was summoned, and told the girl's life would be saved if someone could be procured to give her healthy blood. The agent could see only one possible chance.

He advertised in three dailies, offering \$50 to "any healthy person willing to sacrifice a small amount of blood to save a sick person." In the morning upon arriving at his office, the address given in the advertisement, eleven women and one man were awaiting him. All were ready for the ordeal. Mrs. Asche was selected, and without further ado, not communicating with her family nor anyone, she repaired to the hospital, suffered the transfusion operation lasting 35 minutes, and remained there four days.

While the transmission was taking place Miss Witte's skin, which had grown pure white, gradually assumed the healthy color. It is expected she will also be in condition to leave the sick room soon.

AMBOY'S BOOKINGS MIXED.

Perth Amboy, N. J., Oct. 18.

Dorothy Howard with her company left here for New York Tuesday declaring that she would institute an action for damages against Manager Rose, of the Amboy Theatre.

According to Miss Howard's story, she was booked for the Amboy by David H. Keith, a New York booking agent supplying attractions for the local house, her contract reading for week of Oct. 14. She was to have tried out a new Horwitz sketch entitled "Man, Woman and Auto."

Billing matter was forwarded in regular form, but when the company arrived on Monday morning, Rose is declared to have refused to play the act, asserting that a mistake had been made and the engagement was for next week, this week's bill being complete.

Miss Howard retained Lawyer James S. Wright, but the manager remained obdurate in spite of his arguments, declaring that he had no responsibility in the matter, and the booking agent was the person at fault.

JOHNS COMING BACK.

Lwellyn Johns, the Moss-Stall representative, who remained over here last spring in the interests of the English managers, will return to New York the first week in November, locating in his former offices in the New York Theatre building.

Mr. Johns is now traveling over the Continent surveying the foreign acts.

Walter Butterfield, of the Bijou Circuit in Michigan, has successfully passed through an operation for appendicitis.



LONDON NOTES



London, Oct. 5.

The tide of travel is still running outward, more and more artists getting away. We hope they all like America, and its vastness and resources will perhaps surprise a few.

The biggest pending amusement event in London is the reopening of the Coliseum, now definitely set for Monday, November 25. A few well planned interior alterations will be made, and a number of boxes removed to make way for a promenade. The scheme is twice daily shows of three or three and a quarter hours, using about sixteen turns, with advance booking of all seats, and popular cut prices to keep the house full at all times. It was rumored the highest seat will be two-and-six (two and a half quarters), but the fact is that admission fees are not definitely settled. The operating capital of the new company will be \$220,000. On the board, besides Oswald Stoll, are Walter Battle of Leeds, H. J. Thomas of Cardiff, and F. W. Wyndham, managing director of the Howard and Wyndham theatrical enterprises.

There will be no more fanciful experimenting with the Coliseum. Just first class variety will be given a good try. We think it will win out this time if things are done persistently in the right way. The new company is giving old shareholders preference, and Mr. Stoll thinks that all who are steadfast in their faith will yet break even, a theory quite in harmony with the saying that "where you have lost your money is the place to find it."

The danger of a strike seems blowing over, as most of the managers now believe Mr. Stoll's lead very safe to follow, in view of the large foreign emigration, which might become a landslide with a little urging, as well as the undoubted earnestness of the Federation, the only sound policy for proprietors is one of conformity; to shape themselves to the Arbitrator's award as water shapes itself to a vessel. The majority of the managers have now seen the wisdom of hewing to the line, let the chips fall where they may. Hugh J. Brammall, of the Crystal Empire, Battersea, formerly of the Crystal Palace, has a rather unique form of contract that will have to go. One of his contracts was for \$70 (penalty for breaking \$500), and there were various jolly little specifications, such as a night's salary for a soiled costume, etc. Brammall's hall is a very palace of electricity, with hundreds of crystals glittering round the lights—a new and fine effect. However, Award contracts are more important than electrical radiance.

There has been considerable "crow eating" lately in connection with theatrical libel suits. After telling the truth, which in certain cases is libellous over here, you are forced to explain in the papers that since the truth telling you have made fresh inquiries, and are now satisfied that when you said what you did say you were laboring under a misconception

(talking through your hat.") Quite a few shining shillings are sometimes saved by this rhetorical kowtowing, but sometimes you must bump your bowed head nine times and hand out the boodle, too. The English libel laws, like charity, cover—and keep covered—a multitude of sins.

Johnny Hanson, a famous London clown of an older generation, a link with the Grimaldi days, has passed away. In his time he was a huge drawing card in pantomime, and starred twenty years in that capacity at the old Alhambra. He had been on the stage altogether a period of half a hundred years, and once had a pull on the town like Dan Leno, though long before Leno's day. He died at Middlesex Hospital, and leaves one daughter, Agnes Hanson, on the music hall boards.

At Manchester W. H. Broadhead & Son have purchased from R. Flanagan, of the Queen's Theatre there, the Grand Theatre, Eccles, which will be renamed the Crown. At Oldham the Hippodrome is likely to be pulled down and reconstructed. At Derby the Palace of T. Allan Edwardes has been splendidly refitted.

Marstro and Aretta, a graceful equilibristic duo you will see later with Klaw & Erlanger, have had a lively experience in France, where a railway, despite its high charge for the over weight, managed to mislay the greater part of their luggage, causing them to lose an engagement at Toulouse, as well as a six weeks' engagement at Lisbon. At last accounts the team were awaiting compensation from the railway company.

Celeste, an American wire walker, who has been over here so long that he almost seems English, is making a very nice hit at the London Pavilion, where his entrance is made by the transformation route, a large shell breaking at a pistol shot. His engagement has been prolonged.

Word reaches us that under pressure brought to bear by the General Federation of Trade Unions, Messrs. Rosen & Bliss have decided to adopt the Award form of contract.

C. B. Cochran is no more exploiting Hackenschmidt, but has a Galician wrestler called Zbyski ("Bishco") whom he will put against Hackenschmidt if the deal can be arranged. His age is 25, height 5 feet 10 inches, and weight 204 pounds.

Fatima Miris, the Italian protean artiste, opens at the London Hippodrome next Monday. Her performance will be cut to twenty minutes, during which time she will do fifteen changes of costume, and as each change is timed for four seconds, it seems more like a case of pull the string and drop a dress than of being dressed by "twenty assistants," who would get in one's way, methinks. Fatima is getting \$1,000 a week, and this statement can be strictly depended on.

WILLIAM MORRIS, "THE ACTOR."

There will be two "William Morris" in vaudeville shortly. The other is William Morris, "the actor," as he is known, to distinguish him from William Morris, "the agent."

The acting Mr. Morris, who played the principal role in "Mrs. Temple's Telegram" in that success' run on both sides of the water, has a high grade comedy sketch written by Frederick Fern, who wrote "Op O' My Thumb" for Maude Adams.

Mr. Morris is rehearsing the piece, and will shortly show it to the metropolis.

"NAVASSARS" MAKES 3 ACTS.

The Navassar Band, an organization made up entirely of girls, which played a Summer engagement at Riverview, Chicago, has been split up into the three acts which were assembled for the formation of the band.

"The Four Seasons," "The Navajo Girls" and "The Vassar Girls," musical acts, will be booked separately. Time is being arranged by Arthur Hopkins, of Hopkins & Ingersoll.

BALLETS FOR "ADVANCED."

Announcement has been made by Klaw & Erlanger that a large and important addition to "Advanced Vaudeville" will soon arrive in the form of ballets, to be given as the closing number of the shows presented in the larger cities on their circuit.

Through arrangement with the Empire, London, several of the spectacular dancing productions made there will be imported. An American idea will be embodied in the "Ballet of America," which may be presented at the New York within six weeks, and before the first of the foreign subjects, to be "Les Papillion" ("Butterflies") is shown.

Alfred E. Aarons, who, while abroad last summer, commenced the preliminary negotiations with the Empire management, will be the general director. About 300 girls will be employed in each. This is the scheme mentioned in VARIETY some time since when it was said that numbers of females would be gathered together by K. & E. in one act.

Ballets will play the K. & E. vaudeville theatres in Boston, Chicago and Philadelphia, besides New York, interchanging. For Boston "Monte Cristo" will be the first seen; in Philadelphia "Ballet of the Diamonds," and Chicago "Coppola." When these take to the road, as fast as a vacancy occurs will be given "About Town," to be followed by "The Press Ballet."

The last two will be purely American productions, although 50 coryphees, formerly principal dancers at the Empire, will be brought over here. A school for dancers will be opened on the New York Theatre roof this winter, and the young genteel American taught graceful steps gratis to keep the ranks supplied.

Veda, of Veda and Quintarouw, broke his arm while playing at Greenville, O. The act will be obliged to lay off for six weeks.

Duncan and Godfrey, an English team playing a sketch called "Me and 'Er," open on the United time Nov. 4.

PROTECTS "PROFESSIONAL COPIES."

Kansas City, Oct. 18.

"Chambers' Place" on West 3rd street contains a grand ball room, eight wine rooms, four pianos, and is open night and day.

The management has made these details perfectly plain through a rubber stamp which is pressed upon each "professional copy" of sheet music received from New York publishers.

The four pianos in "Chambers' Place" require considerable music. The management discovered that the "prof. copies" were being stealthily removed by the male visitors to the resort. The rubber stamp was invented to inform the women folk at home where the music came from.

It has remedied the light thefts. Kansas City men are not bragging about their midnight visits to a dance hall with "eight wine rooms."

DUPLICATE MOVING PICTURES.

Philadelphia, Oct. 18.

Mark A. Luescher visited the Forrest Theatre on Monday, bringing over from New York the film for the moving pictures called "The Dieppe Circuit" (automobile races in France) and the pictures were shown for the first time in that house on Monday afternoon.

The same series has been on view for the past two weeks in Keith's and in use at several houses on the Keith circuit.

Mr. Luescher claims the American rights for this film were secured by Anna Held on her last visit to France, for which she paid \$2,000. It is probable that some action will be taken in the matter.

When asked if the film used in the Keith house was a "copy," Manager H. T. Jordan stated that he knew nothing about the matter except that the pictures had been in use for some time.

NEW ACTS IN WILMINGTON.

Wilmington, Del., Oct. 18.

On the bill at the Garrick this week are three new acts, "breaking in" here.

Johnny Ford, with a company of seven persons, is playing a condensed version of "Lovers and Lunatics," the former piece he and Mayme Gehrue were featured in. Geo. K. Fortesque has "A Tale of a Goose" with four assistants.

Clarence Wilbur is making a first appearance in "The New Scholar," with a company of eleven.

CARRIE DE MAR'S SINGLE ACT.

On October 28 at the Keith-Proctor Twenty-third Street Theatre, Carrie De Mar will appear as a single act in character impersonations and songs. Her husband, Jos. Hart, has written all the musical numbers which Miss De Mar will sing.

There will be several changes of costumes, and Miss De Mar will confine her stage presence to "one," excepting for a few moments when she will be in "two." Mr. Hart describes his wife's act by saying "Altogether new. One in 'one.'"

Time beyond the opening engagement has not been taken.

Murphy, Whitman and Company, in "Old Friends," have accepted time over the Sullivan-Conside circuit. They open this week in Winnipeg.

NORTH-WEST INDEPENDENT CIRCUIT.

Minneapolis Oct. 18.

The newspapers here are talking of the formation of a new vaudeville circuit, which, it is declared, will offer 20 weeks consecutive time.

This project came about through the purchase here by Charles H. Miles, proprietor of Miles' Theatre at Hibbing, of a site upon which he declares he will build a \$100,000 theatre. Miles recently bought a three-quarters interest in the lease of the Majestic, St. Paul, playing vaudeville with Sullivan-Considine bookings. The lease was purchased some time ago by J. E. Rogers, of Minneapolis, and J. Jack Bondy, a theatrical manager. The two became involved in a quarrel and the matter was taken into the courts. At this point Miles bought Rogers out, forestalling a like plan of the Sullivan-Considine people.

Miles is said to favor discontinuing the Sullivan-Considine bookings and running the Majestic as an independent vaudeville house in conjunction with the projected Minneapolis house and established variety theatres in Fargo and Grand Forks, the leases of which have been offered him. Other houses in Bismarck, Dickinson, Valley City and Mandan, N. D., controlled by Joseph Hart and the Clark Circuit, it is said, will join the string.

Some such plan of combination has been under consideration by the smaller managers of the North-West for a long time. They are said to be eager for the formation of an independent circuit, and have been awaiting some one who would assume the leadership.

Miles has made a considerable fortune in mining operations. Beside the theatre and hotel at Hibbing, he holds a large amount of real estate and owns several newspapers. He has declared his entire time will be devoted to the amusement enterprise.

SECOND REDUCTION IN MONTREAL.

Montreal, Can., Oct. 18.

The Academy of Music playing Klaw & Erlanger's "Advanced Vaudeville" has again reduced its admission prices. The first cut, reported some weeks ago, brought the matinee prices down from 75 cents for the best seats to 50 cents. The second reduction brings the evening prices down to the same figure. The best seats at the Bennett house, the Academy's vaudeville opposition, remain at 75 cents.

The movement on the part of the Sparrow people, owners of the Academy, has resulted in greatly increased patronage, but whether the venture is on a paying basis is a matter of question. It is understood here that Klaw & Erlanger put the shows into the Academy, and draw a 75 per cent. share of the gross receipts, while the remaining 25 per cent. goes to the Sparrow company.

It is a matter of note that whereas the vaudeville public of Montreal has been vastly increased by the entrance of opposition, the good shows offered at both houses have affected to a greater or less extent the attendance at the legitimate theatres in the city.

Leo St. Elmo, "The Musical German," is thinking of entering a partnership, making a double act.

UNITED CHANGES METHODS.

London, Oct. 9.

An agreeable change has taken place in the methods of the United Booking Offices, and artists are now being kindly requested to shift their dates, H. H. Feiber even offering *solatiums* in some cases where extra expense and trouble have been incurred.

Had the intimidation policy been pursued with the smaller turns, it is understood some of the bigger ones would have canceled their United time.

HOUDINI PLAYS PERCENTAGE.

Denver, Oct. 18.

Harry Houdini, "The Handcuff King," is on a two weeks' engagement at the Orpheum. He came here from the Orpheum, Los Angeles, but did not arrive direct.

The first two days of last week Mr. Houdini stopped over in San Diego, Cal., playing there on a 70-30 per cent. agreement. He played to \$1,000.25 gross on the two days, receiving \$700 as his share.

Mr. Houdini has not received payment for transportation from Los Angeles here. It is rumored he was informed by wire that the Orpheum Circuit would not pay his fare if he played San Diego en route. Mr. Houdini is reported as saying he expects payment, there being no clause in his contract prohibiting him from playing elsewhere than the theatres named.

AGENCY AT AUCTION.

The New York Vaudeville Contracting Company, of which Mrs. Henry Meyerhoff is now receiver, shows every inclination to assume the expense of carrying its case against Hans Meyerhoff, Felix Reich, Harold Cox, James Plunkett and Arthur Blondell through a reference. On the company's application, the Supreme Court last week designated William Grant Brown, of 170 Broadway as a referee. He will begin the taking of testimony as soon as Meyerhoff has been served with the papers in the case. Meyerhoff is reported to have returned to the city.

Felix Reich was served a few days ago with a copy of the court order to show cause why he should not be declared in contempt. He has not yet had a hearing. When the matter comes up it is presumed that his case will be turned over to the referee together with those of Cox, Plunkett and Blondell's.

Within a few weeks the business of the New York Vaudeville Contracting company will be sold at auction preparatory to closing up the affairs of the old concern and the discharge of the receiver. Mrs. Meyerhoff will probably buy it in, provided no one outbids her at the sale. The firm supplied vaudeville attractions to twenty fairs this fall.

BENNETT'S "PICTURE" CIRCUIT.

Moving picture houses have been added to the chain operated through Canada by Charles W. Bennett, head of the circuit of that name, in Sydney and St. Johns, N. B. It is Mr. Bennett's purpose ultimately to extend the circuit from coast to coast, and sites are already under consideration for houses to complete the chain to Vancouver.

NOTES

Brady and Mahoney have signed with Fred Irwin for two years.

Arthur Prince's time on this side has been extended a few weeks.

Louis Pinens is now booking the show for the Lyric, Milford, Mass.

Paul Behal has opened a vaudeville agency in the Shubert Building.

Gus Hill will put out a rural drama in a short time under the title of "In Old New England."

The Flying Banvards sailed for Europe on Thursday. They open at the Circus Shuman, Berlin.

James Grant, formerly with "The Night in a Rathskeller," is going into vaudeville as a single act.

Norman's Agency in London is no longer a business associate of the Paul Taussig Agency in this city.

Harry Holman will return to vaudeville as a single act, having closed with the "20th Century Maids."

Elizabeth M. Murray was compelled to cancel her engagement in Baltimore this week, owing to an attack of laryngitis.

Fred Irwin's "Big Show" played to \$3,700 week Sept. 30 at the Murray Hill, the season's record at that house to date.

Hetty King remains the feature of the New York bill for the third week commencing Monday. She will remain there a month in all.

Al Leech and the Three Rosebuds open at Keith's, Philadelphia, Monday in "Examination Day at School," under the direction of Jos. Hart.

The Stein-Erretto Troupe of acrobats now in Europe is booked to open at the 58th Street house on Nov. 4. M. S. Benham secured the date.

The Australasian Vaudeville Artists, the society formed by Australian artists, has affiliated with the Variety Artists' Federation of England.

W. W. Aulick, lately and for some time connected with "The Morning Telegraph," is now the general publicity promoter for the Charles B. Dillingham attractions.

Ned Kelton is now the proud papa of a trio of youngsters, the third member having arrived last week at the Kelton home in Great Falls, Mont. The newcomer is a girl.

Viola Weigand and Arthur Sydney, members of Sheldon's Comedians, were married on the stage of the New O'Hara

Theatre, Shenandoah (Pa.), last week. The ceremony was performed before the audience by a city magistrate. A wedding supper was given in the theatre cafe after the performance. The couple are residents of Philadelphia.

Edward Francis Maybaum, who at one time nearly became a vaudevillian through knowing someone in the profession and having written a sketch, has repented. He will be married, as his engagement to Flora Katz is announced. It was an awful blow to "Eddie" when he was told his sketch wouldn't do, but it drove him to steady work with no "lay offs."

SALEM'S VAUDEVILLE COMMENCED.

Salem, Mass., Oct. 11.

There is vaudeville in the Salem Theatre this week. The same style of entertainment is announced for next week, and it is understood will continue through the season without break.

NEW ORPHEUM CATCHES ON.

El Paso, Tex., Oct. 18.

The newly opened Orpheum Theatre here (formerly Texan Grand), an item in the Orpheum Circuit Company's chain, has caught on, and although the enterprise is only a week or two old, it is already on a paying basis.

Resident manager William Winch has thoroughly canvassed the Mexican city of Juarez, just across the Rio Grande, with Spanish circulars explaining that foreigners will find the performance as entertaining as English speaking visitors.



MAUDE ROCKWELL.

Maude Rockwell, pictured above, is on her way East to appear in the local vaudeville theatres. Miss Rockwell is favorably known all over the West, but has heretofore remained within that section of the country, although having been offered New York engagements often. Her vocal ability has caused Miss Rockwell to be called "The California Nightingale," which she has attached to her billing matter. A New York appearance will shortly be announced.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Chicago, Oct. 14.

Editor VARIETY:

I notice in VARIETY's last issue that my girls had forsaken me. I wish to rectify that mistake. I opened Monday afternoon at Toledo alone, owing to illness of my partner, Corinne Sales.

The other girl being only an assistant to Miss Sales and myself, and of no importance, I went on alone with consent of manager.

The act is now doing nicely. We play Hamilton, Canada, next week on same circuit.

J. Francis Dooley and Corinne Sales and Company.

Editor VARIETY:

Please note the sudden popularity of Adams and Guhl. They were billed to play at four theatres week of Oct. 7, and that week "layed off" in Chicago.

Adams and Guhl.

En Route, Oct. 15.

Editor VARIETY:

I notice in a recent VARIETY that Ed Dunkhorst contemplates appearing in an act entitled "Mama's Tiny Boy."

I have played since last August in an act by Aaron Hoffman entitled "Mama's Darling Boy," having previously acquired all right, title and interest in and to the act from Mort Fox by proper assignment, and having also obtained at the same time proper affidavits of title.

I will not tolerate any infringement either upon the name or the substance of it.

Sam J. Curtis.

Baltimore, Oct. 13, 1907.

Editor VARIETY:

Your correspondent at Philadelphia who wrote the notice for the "Morning Glories" at the Casino there last week made a great mistake in saying "that the effect is lengthened by carelessness on the part of the English dancers used in the chorus, the girls wearing a poor quality tights over a variety of colors of undertights or stockings."

All the tights worn by the English girls are exactly the same quality silk as those by the American girls, which are furnished by the management, with the exception of the black stockings worn in the minstrel and coon numbers in the first part. Here the English girls are the only ones on the stage (with one exception) who wear silk stockings, and they wear no undertights or colored tights under them whatever, which the American girls do. Evidently this is where your correspondent became confused.

Six English Belles,
By Lillian Hartford.

Hagerstown, Md., Oct. 12.

Editor VARIETY:

There are a number of good artists, who are friends of mine in this country, compelled to put up with insults like myself from the public through the fault of what the public calls "an actor."

Why? because the "new champions" show what they can do at the "corner"

and in the agent's office. Any man who thinks he can put an act together in 45 minutes should go on the stage, kid the manager and public and become a champion in one week.

Me, Mike Scott, for one, and every artist who has the goods shall never get what we are worth.

You "knocked 'em off the seats" that week, but when I go on Monday I find the seats and public still there.

Do as the manager tells you, do what you are paid for. Then you shall make friends and be an artist.

Keep your mind to yourself. Take this good advice and you will find it comes true in time.

Your comrade at all times,

Mike Scott,
The Roving Irishman.

Oct. 17.

Editor Variety:

In Variety (Oct. 12) appeared a review on Leon and Adeline's act which made mention of a piece of business ("The Swearing Tent") that I have been doing six years, and to my knowledge the only one to use it in vaudeville. I have heard that Mr. Harrigan used something similar, but could never learn the truth about it.

However, I got it from Hoyt's "A Hole in the Ground," now out of existence, and it was used in a different manner. Are Leon and Adeline entitled to it or not? Even if he is an artist, can we take one another's best pieces of business.

Arthur Huston.

New York, Oct. 16.

Editor VARIETY:

In reviewing the performance of the "Some" Quartet recently, Rush took occasion to say that the act was in "the same general form" as an act being played by Cameron and Flanagan. On the strength of this, Cameron and Flanagan, in your last issue, make the claim that they should be credited with originating the idea. In behalf of the "Some" Quartet, as well as myself I want to say that the act in question, "Breaking Into Vaudeville," was written and produced by me in Cleveland in 1905, at the Crowell Opera House, of which I have programmes, and the act was specially written for The Western Reserve Comedy Four, three of whom—Mr. Hecox and the Wisner Brothers—are now with the Anna Held company.

"Breaking Into Vaudeville" shows a hasty called rehearsal in a theatre dressing room, while a performance is going on in the theatre. In the midst of this rehearsal the act is called and the vaudeville drop is lowered showing plainly that the artists are but partially made up and not ready to go on with their act; also that they are muddled on their cues to enter as well as their lines and stage business. Two of the quartet at once enter in "one," and the act as rehearsed in the dressing room commences. I have not seen Cameron and Flanagan's act, but I doubt their having this same idea, for it is positively original with me.

Louis Hallet.

ERLANGER PERSONALLY INSPECTING.

A. L. Erlanger left the city on Thursday for a personal inspection of the vaudeville houses on the Klaw & Erlanger circuit. It was said he would give the vaudeville end of the firm's theatrical business a great deal of his attention hereafter.

Mr. Erlanger's trip this week will not be continuous over the entire circuit. He will jump out from New York now and then to all points, prodding here and there, as he may find necessary.

OFFERS FOR MR. ROMAINE.

Two offers have been submitted to Edgar Romaine, husband of Claire Romaine, for a tour of the vaudeville circuits. Both bore substantial amounts as the inducement, and he is considering.

In England Mr. Romaine, who is a member of the V. A. F. and lately joined the White Rats, is a recognized singer of ballads.

SEVERAL ACTS IN "ONE."

B. A. Rolfe, the vaudeville producer, whose latest production "Paradise Alley" is now successfully launched, has in mind three or four acts which will be given in "one."

Samuel Tauber is the writer of the first to be shown. It will be called "The Leading Lady," and is expected to be ready within a month. The others will shortly follow.

BOOKED, BUT NO WORK.

On last Thursday there arrived from France an act called Mareta and Hasse. They came to this country under a written contract made by M. B. Leavitt, as an individual, whereby the team, who are whirlwind dancers, were to play under Mr. Leavitt's management for six months, commencing in October.

Time not having been provided by Leavitt, the act is now awaiting the result of President R. C. Mudge's efforts in its behalf.

A somewhat similar case was that of The Marconis, an English act, who reached this side recently with the same style of agreement from Mr. Leavitt. They were finally placed on the Western States Vaudeville Association circuit.

It is said that Manager Leavitt has a number of similar contracts outstanding in Europe. He booked the act on the supposition they would be taken off his hands by the William Morris office for Klaw & Erlanger. This did not eventuate, although Mr. Leavitt has given no reason why the acts were not informed that no time awaited them here when they could have remained at home.

EXPENSIVE SINGING NUMBER.

On October 21 at Lawrence, Mass., "The Patriot," a vaudeville singing number, with classic selections, written and composed by Julian Edwards and Stanislaus Stange, will be presented.

The act is under the management of Al Sutherland, the agent. Seven operatic soloists will be in the cast, which will have as its principal Ella Barnata, from the Opera Comique, Paris. Miss Barnata is said to have been engaged for "The Patriot" at a weekly salary of \$225.

CLOWN PERMANENT FEATURE.

La Vaton, the clown, for the past two years at the London Hippodrome, where he succeeded Marceline, will be a permanent feature at the New York Theatre.

Klaw & Erlanger have secured the comical man to fill up stage waits, and offer his funniments whenever desired during performances.

JUDGMENT AGAINST SHEEDY.

Judge Wadhams, of the City Court, reversed himself this week in the matter of William Morris against M. R. Sheedy, the manager, giving Mr. Morris the judgment obtained by him, which the Justice had previously dismissed.

The action was brought in conversion against Sheedy on a commission claim. At the trial the verdict was in favor of Morris, but upon an application for a retrial Judge Wadhams set it aside.

Geo. M. Leventritt, of Leventritt & Brennan, attorney for Morris, argued before the court by special application that the question of conversion, the point upon which the dismissal was made, did not affect the right of Mr. Morris to the judgment given, and accepting this contention the court reversed itself. Maurice Goodman submitted a brief upon behalf of Sheedy.

RESTRAINS SINGER.

Supreme Court Judge Blanchard on Monday granted an injunction restraining Gus Reed from appearing at the Union Square, upon the application of Lew Dockstader through his attorney Henry J. Goldsmith. The order served upon Reed was returnable later in the week.

In applying for the restraining order, Mr. Goldsmith set forth that on March 19 Gus Reed, a member of the Big City Quartet, contracted with Dockstader to give his services exclusively to him as a singer between July, 1907, and May, 1908, at a salary of \$45 a week.

The moving papers go on to recite that Reed carried out his part of the agreement until Sept. 26, when he retired from Dockstader's employment and announced his intention of working elsewhere, and has since done so.

ALLEN PRODUCING ON LARGE SCALE.

Chicago, Oct. 18.

Searl Allen (Searl and Violet Allen) will, late this season, become a producer of large novelty acts for vaudeville. He has in preparation several "girl acts" and two or three one act musical comedies which will be equipped with special scenery, accessories and electrical effects.

Each act will be headed by a well-known artist, and all the material will be supplied by Mr. Allen, who it is believed will not abandon his own vaudeville engagements to give his attention to the enterprise, until at least next season, when it is presumed he will devote all his time to writing and producing.

Collins and Hawley have been booked by Alf. T. Wilton to open at Hurtig & Seamon's in Toledo on Nov. 11.

Elita Proctor Otis has a new comedy sketch which will probably first appear around New York week Oct. 28.

Will H. Smythe leaves "The Morning Glories" to-night.

THOROUGHBREDS.

Several mistakes have been made this season in Frank B. Carr's "Thoroughbreds." The most serious is the miscalculation which gave for the closing piece an out and out farce comedy. It is named "Taste of the Forbidden Fruit." The title may be valuable for billboards, and it suggests the farce is of French origin, although Harry Le Clair is announced as the author.

As a farce, considered by itself, it is excellent, having one prominent incongruity, that of a married woman going out for a "good time" with her brother. The action developing a mass of complicated situations, with a surplussage of dialogue, compels the chorus to remain in the wings. Once they are on for a song, but have no excuse, not even burlesque stage license, to be there.

A peculiarity brought out by the farce is that while in the first part a conventional burlesque called "Maloney, the Mayor," by Tim Healy, no one in the company, with the possible exception of Josie Flynn, attracted through merit, considerable legitimate work of a good-calibre is done in the farcical piece.

Especially is this true of Marie Richmond. Miss Richmond is featured among the women, and did Marie Richmond but know how much better Marie Richmond looks in the trim tan tailor-made suit worn than in the glaring, flaring style of dressing prevalent among burlesque female principals, she would attempt to eschew the flashy costumes altogether. In burlesque this season the decolette "evening" gowns run to such extremes that one can not but think the waist is considered altogether superfluous.

Harry McAvoy, who, earlier in the performance, is impossible as an Irishman, does quite well in the part of an elderly man, with a "Foxy Grandpa" makeup. Dan Riley and Geo. Betts also keep up the improved pace, but perhaps the first part is in a large measure responsible for the poor comedy contained in it. The nearest approach to humor is when the fact develops that Maloney has been elected to a judgeship instead of mayor, which the title probably intended.

Joe Howard (Howard and Linder) is a "Dutchman," and that's all, while Messrs. Riley and Betts, as well as the rest of the men, fail to convince anyone that they are comedians, for the fun is old, old even in burlesque shows.

When a supposed comedian will utter or an author write the following line for use on the stage, it sums up the output of the whole. The edifying remark in "Maloney, the Mayor," is "I'll give you a wallop in the puss."

With a poor opening and a "dead" closing, the "Thoroughbreds" is the most tiresome show seen in a very long time. The farce might better be made an olio number, condensed to twenty minutes, and a new afterpiece secured. A new first part should be procured also. The costuming of the chorus is of the very cheapest quality, apparent on its face, and this is another reason why the show is not in line for public approval.

Neither is it "clean." In the "Zoo-Zoo" song, led by Gussie Linder, two of the chorus girls are disgusting in the liberty allowed, when they inartistically attempt to perform a "cooch" dance. One of these girls, a brunette, during the en-

tire evening, whenever in skirts, goes beyond the limit in exposing her legs to the audience. There is no particular reason why she should be so proud of her understandings.

The olio is not a heavily weighted one. Harry LeClair is featured, and makes a hit, while the Dancing Mitchells also score. Mlle. La Toska has her contortion specialty, also a new bright colored cloak and hat. In the pieces she is the end girl on a chorus line. Howard and Linder are programmed for an olio position, but their place is taken by a "sister" act, probably "made up," as neither of the girls dances as though used to it.

Josie Flynn is billed as "The Little Girl with the Big Voice." It should read "thin," not "big." Miss Flynn sings and changes her costumes. When it is thought the act is over, Miss Flynn reappears in a red, white and blue dress. It did not cause a riot. Funny, too, for this patriotic dress has the flag thing beaten to death.

Time.

BRIGADIERS.

Tireless dialogue directed toward the bootless object of plot-building takes the place of good comedy in the offering of "The Brigadiers." This fault plays havoc with the entertainment, particularly in its early scenes when Ed Rogers and Tim Healy, the "straight" man and principal comedian respectively, abandon themselves to long, humorless explanatory passages. These speeches might deserve a hearing on the ground that they are necessary to the establishing of a basis for the farcical plot, but as a matter of fact they do nothing of the sort. Having built up the plot with infinite pains, the principals basely desert at the point where it begins to promise some amusement. Nothing comes of it except for a vague reminder from time to time, until the finish when it is brusquely brought to a close and unceremoniously shoved out of sight. The farcical story might have been employed to some comedy purpose, but as it is now handled it is all but worthless.

The first solid laugh in the piece was drawn by Emma Krause. Although she was given a good deal of manual labor to do in toilsome work of plot-construction, she managed to extract some entertainment from her occupancy of the stage, thanks to the introduction of a sort of monologue. Of the other women principals, Minnie Harrison is head and shoulders above her co-workers. She has one of the few voices of real merit in the company and adds to this an exceptional degree of personal attractiveness and soubrette sprightliness. In company with the woman of Lester and Moure, whose name does not appear among the principals, she supported the large proportion of the numbers and kept the stage busy with energetic dancing.

Alice Warren contributed only talk. Her work is without comedy value except for a tough characterization in the olio sketch "The Little Joker." It was in this sketch that Rogers surprised the audience by coming to the front with an excellent bit of work. The first act had failed to disclose in him any particular ability as a light comedian, but he worked to capital effect in a sketch that ran along familiar lines. His coster song was really enjoyable.

The olio is badly laid out. In the rush

to make up for the vaudeville section in which the chorus blacks up, the stage was all but vacant for the finale of the first act. Only one of the principals is in evidence and the chorus was several short. Why this should be is not plain. Following the running off of the specialties, four moving picture reels are shown to fill in a fifteen or twenty minute gap before the girls have scrubbed themselves back to their natural complexions.

Lester and Moure's dancing and acrobatic act was one of the most enjoyable items of the olio. Both dance well, some of Lester's eccentric steps commanding attention. The rough comedy is nicely keyed to the burlesque standard and the number gave much needed laughing value to the middle section of the show.

The chorus disports itself in six pretty costume changes and makes up a hard working organization. The numbers are prettily staged with formations that are simple but well handled. "The Cotton Blossoms" is under New Acts. Rush.

HIGH SCHOOL GIRLS.

There are three female principals, sixteen chorus girls, a bunch of men, and no plot at the Gotham Theatre this week. The only plot around the house is the ticket speculator in the lobby.

It is pretty soft nowadays when you can catch a show without a plot. Usually a story of some kind starts off, and the development which never arrives must be waited for.

The "High School Girls" gives no manager or proprietor on the program. The green slip says Frederick Ireland staged and produced "The Mayor of No-Where," the first part, and the burlesque is called "Willie Taylor," with John Grieves' name attached. "Willie Taylor" is off his feed, for he isn't running true to form, according to the bill. It is about twenty minutes before the discovery is made that school is being held on a ship's deck. The opening piece is even less definite.

Of the three principal women, Maida Dupree is the soubrette. Maida is just as lively, works just as hard as ever, sings "Monkeyland," and doesn't change her dress during the first part, even wearing the same stockings in the olio, where she sings three more songs, including "Marinette." Miss Dupree is altogether too modest in this number. She should pass it over to one of the Wiora Sisters, who also have an olio turn. This Wiora girl could tear up things a bit with that selection through her inordinate inclination to "cooch." The sisters wear pretty dresses, and look well all over until they dance.

Jeanette Young changes her gown, but doesn't change her voice. That is a fatal mistake, for Miss Young sings one of those "Under the Tree" songs, besides becoming tangled up with "Dreaming" for the finale. Miss Young ought to change her voice or her sphere. Carrie Thomas is first a boy, and in the afterpiece, a girl. Probably if you asked her, Miss Thomas would reply "actress" instead.

There is a long opening at the start, and during the piece an Indian number to a song written by Dave Reed is given. There are several numbers, and Matt Kennedy gets away the best with a couple in the burlesque.

This burlesque, which has evidently been rewritten, seemed headed for naughtiness, but the writer must have be-

come conscience stricken, for it landed very respectably.

As an Irishman Mr. Kennedy in the comedy class is open to suspicion, but he is funny as a bad sailor boy at the close, and that helped a whole lot, much more than the members of "The Big Four" who played "parts."

Robert Athon is the "straight" man all the way, and a very good one, too. He may safely be recommended. Mul Clark was the Dutchman, and he hung on to the character, whether liked or no, and "no" receives the decision. Harry Sutton in blackface didn't care what he did, but Mr. Sutton without the cork in the last piece was not at home.

Mr. Sutton is one-half of Sutton and Sutton (New Acts). Collins and Collins opened the vaudeville with parodies, talk and dances. The last time Collins and Collins were seen they were having a rapid-fire talking fest about "That's What I Always Thought." Whether "Madison's Budget" carries this dialogue is not certain, but probably not, for that book costs over twenty-five cents. They do so well with parodies that the talk department might be scissored for a large chunk.

"The Big Four" is a quartet. They sing, one by one and in fours. Not so well and not so badly, like the show. There have been better ones than the "High School Girls," and there have been poorer ones. The sixteen chorus girls are rather pretty, and it mustn't be forgotten that Miss Dupree secured an encore with "Monkeyland." That's traveling pretty fast these days for any soubrette. Miss Dupree worked hard for that encore, and she deserved it.

The Four Lesters, with a duo of comedians, were a "special attraction," and won laughs with applause, for a fair comedy bicycle act.

Time.

NIGHT OWLS.

There is so much that is good in "The Night Owls," that one is moved to sorrow from time to time, at the spectacle of the time-worn burlesque material which has been permitted to creep in as filler. Charles Robinson, who, beside being the principal comedian in the pieces and contributing the best item in the olio, lives up to his reputation as a capable burlesque producer. In the main, the pieces running entertainingly to the accompaniment of capital comedy "bits" and pretty numbers.

Most of the funmaking is built along original lines, with the conspicuous exception of the "money changing" in the burlesque and the "cheese 'gag'" in the first part. "Who Stole My Wife?" the opener, is supported more by Robinson individually than by any special merit of the burlesque. He handles the comedy of a German dialect role capably and the supporting company plays up to him to good effect, making the series of interpolated "bits" really funny. But the farcical story, if it could be called a story, is fashioned out of a familiar theme.

The burlesque is fresher in theme and treatment and brings Robinson forward in his old Hebrew part. He is a capable comedian with a high degree of versatility, doing exceedingly well in the tramp, German and Hebrew characters. George Edwards follows burlesque tradition closely in his Irish part, and Ed Manney ap-

(Continued on page 17.)

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Alec Hurley, Colonial.
Bob Dailey and Company, One Hundred
and Twenty-fifth Street.
Vinnie Henshaw and Company, Pastor's.
Teed and Lazelle, Pastor's.
Harry Lee, Novelty.
Ella Snyder and Company, Novelty.
Margo's Manikins, Keeney's
"The Star Bout," Gotham.

La Camargo.
Dancing and Singing.
16 Mins.; Full Stage (Special Set).
Grand Opera House, Brooklyn.

If the billing of La Camargo (foreign act) as the "Famous Parisienne Dancer" is true, there's another fond illusion gone to the bow-wows. There was a general impression prevalent on this side that the French capital produced dancers par excellence, but if La Camargo is a sample of the best, it does no such thing. "Rendez-vous de Pierrot avant le Bal" is the title. Three people are concerned. The stage is darkened at the opening, except for a square opening in the back drop through which is seen La Camargo in her boudoire dressing for the masquerade ball. She and a waiting maid sing snatches of a *chanson* in the process of dressing, and presently arrives Pierrot. While the dressing and singing proceed, he wanders about the vacant stage pursued by a relentless spotlight, and gesticulating in a forlorn attempt to make something or other plain in pantomime. After about eight minutes of this, La Camargo comes out upon the stage and the pair dance, while the maid leans from the boudoire window and warbles in French. There is nothing to the dance that we have not seen repeatedly. Pierrot does not carry himself with conspicuous grace. The act's greatest asset is the personal beauty of La Camargo, and that is not startling enough to support the number in the absence of any other merit. It opened the bill at the Grand Opera House and will probably be lucky to even remain in that position. *Rush.*

Charles Baron and Company (1).
"Baron's Burlesque Menagerie" (Animal Act).
13 Mins.; Full Stage (Special Setting).
New York.

Charles Baron has a real comedy animal act. His "company" is one assistant. The setting represents an iron cage generally in use for animals, and dogs are disguised as wild beasts. It is laughable from the beginning. Paul Sandor used the same idea without the cage, in a modified form, for his ventriloquial dog act over here, but Baron carries out the scheme to most comical details. An extremely humorous portion of the act is a "cat race." Four ropes are stretched from the stage to a bar near the flies. A cat scrambles up each, and the one landing in a basket at the top first is declared the winner. One of the dogs is called the "jail breaker," releasing the trainer from handcuffs, and there is also a "disappearing trunk trick," in which a dog and cat are involved. Mr. Baron scored a very big hit Monday evening despite the orchestra, which he was obliged to direct

NEW ACTS OF THE WEEK

in addition to running his act. For the second show the musicians displayed a lamentable ignorance of his music. It seemed as though they had partaken of a heavy dinner at a German restaurant. Baron's act, a foreign one, over here for the first time, is as entertaining in its entirety as any animal act in vaudeville. *Time.*

Baptiste and Franconi.
Acrobats.
7 Mins.; Full Stage.
New York.

Baptiste and Franconi are foreigners, probably extracted from France. One of the men imagines he is a comedian; perhaps he is—in France; the other is a head balancer. He "walks" on his head. This occupies about eight seconds; eight seconds should be the length of the act, if one might call it that. They open the show at the New York City week. The act doesn't "fall down"; it never even stood up. *Time.*

Martinetti and Sylvester.
Acrobatics.
12 Mins.; Full Stage.
Hammerstein's.

Both boys are new to these parts. They will not remain an unknown quantity for any length of time. The turn will undoubtedly become familiar and popular. The only thing that can be said to the detriment of the act is that it has that slight touch of Rice and Prevost it seems so difficult for comedy acrobats to get away from. The comedian of Martinetti and Sylvester, however, must be credited with almost an entirely original comedy routine. He is a first rate acrobat, enabling him to do several of the best as well as the most reckless falls seen in this line. The funniest is a dive into a painted lake on the back drop. It has been done before, but never in exactly the same way. Still how he escapes a broken neck is a problem. The "straight" man is a good ground tumbler, and works to his partner excellently. The act will be a laughing hit on any bill. *Dash.*

Emmett Corrigan and Company (3).
"His Wife's Picture" (Comedy Drama).
20 Mins.; Full Stage (Interior).
125th Street.

William Kelley, the pride of Harlem, played this sketch in the 125th Street house not so long ago with no material difference except that it was given under another name. Even at that, Mr. Corrigan can follow Kelley with the same sketch and still entertain. In the latter's hands the principal role of the bachelor hero is illuminated with grace and easy lightness, where Kelley, true to his training as a stock leading man, gave it an undercurrent of stage heroics and stiltedness. He is admirably supported by Augusta True, Marshall Farnum and George C. Robinson, although Farnum was guilty of some faulty reading. The act has good quiet comedy value and tells an interesting story neatly and concisely. *Rush.*

Charles T. Aldrich.
Travesty.
19 Mins.; Full Stage (Special Set).
Grand Opera House.

Mr. Aldrich has been doing the heavy melodramatic. Now he goes to the other extreme with a burlesque melodrama, a travesty upon the mock heroics of "The Millionaire Detective" and others of that ilk. To say that the new act is a scream from start to finish is to use a commonplace stock expression to characterize a delightfully fresh and delightful idea. Aldrich plays half a dozen characters in the course of the action, making his changes in remarkably short time. An infinite variety of mechanical devices is employed to keep the stage busy during his absences and never for a minute does the swift progress of the travesty lag. The act is a mechanical marvel. The first bit of laugh-machinery is a ridiculous mustache worn by the villain. That mustache fairly pulsates with suppressed humor. "He may come this way," hisses the villain, and the mustache bristles stiffly to the right. "Or he may come this way," and the mustache swings like a weather vane to the left. "Or he may come both ways," and that animated mustache suits the action to the word. By which time Aldrich has to wait for the storm of laughter to blow over. This is only one of an unending variety of irresistibly funny devices. A silly looking mechanical dog had the audience convulsed by turning a series of unexplainable somersaults in the middle of a vacant stage with no visible strings or mechanism. The talk that goes with these incidentals is quite as funny, and that twenty minutes of boisterous fun is worth a dollar of Hetty Green's money, and everybody knows Hetty Green carries up her own coal so she won't have to tip the janitor. *Rush.*

Bradlee Martin and Company (2).
"Jessie, Jack and Jerry" (Farce).
19 Mins.; Full Stage (Interior).
125th Street.

The successful vaudeville farceur is the one that guesses aright the preferences of the public taste. In making his present guess Bradlee Martin indicates an opinion that the vaudeville public's taste is synonymous with the worst sort of bad taste, if the sketch, "Jessie, Jack and Jerry" gives any hint of the mental process on his part that led to its selection. And the funny part of it is that the reception given the offering Wednesday evening was unmistakable corroboration of his astuteness. Briefly the story is this: Jeremiah Thurston (Bradlee Martin) wants his son (John Bowers) to marry Jessie Martin (Jessie Courtney). The son loves the girl, but doesn't know it and holds back. The girl loves him and knows it beyond peradventure of a doubt. To bring Jack to his senses the girl tricks the old man into a proposal of marriage and accepts Thurston, Sr., to his son's amazement and horror. Then she frightens the old man into releasing her from her engagement by the display of a violent temper, and the young pair become

engaged while the aged victim of the conspiracy settles a \$40,000 income upon them. But the objectionable feature is Martin's idea of making him, of whom he makes a pitiful creature, whose glaring characteristic is unmitigated imbecility. The attitude of the two young people toward the elder in making him the victim of a blackmail plot is not particularly edifying, even for farcical purposes, although a father of as little dignity or brain tissue as the one Bradlee Martin dragged upon the stage by his poor, gray hair, deserved nothing better, except in contemptuous pity. The three make up a capable trio, worthy of a better cause, but the sketch—O no. It remains to be seen whether other vaudeville audiences will accept the offering as easily as did the Harlem clientele. *Rush.*

Joe Hart's Comedians.
"A Happy Family" (Comedy).
25 Mins.; Full Stage (Interior).
Keeney's.

Matt Ott wrote it, but if one could go back two or three generations and find the person who wrote it originally, he's the fellow. There is a plot. No one pays any attention to it, not even the players after the first few minutes. It's all about a young couple, very jealous. Just when they are about to go in for divorce proceedings, all the relatives drop in and mix up in a free for all. The young people decide that anything is better than relatives, so give up the idea of divorce, drive off the intruders, and live happily ever after. There are six people in the proceedings, the work of Glen White, the husband, who plays "straight" for everyone, alone standing out. Mr. White is capable of better things. Of the rest Fleurette De Mar adds some life, but at time drops her French accent. Frank Tierney, a cross between a college boy and second story man, it was hard to tell which, didn't cash in. Edith Crolius and Louise Reming, the two mothers, were funny in spots, the spots where they were expected to be serious, and Dorothy Turner was the wife. Miss Turner wore such a hideously unbecoming gown that you could not forget it long enough to notice anything else about her. The piece caught a fair percentage of laughs at the Brooklyn house. The production is not one expected from a producer of Mr. Hart's reputation. With some of the rougher comedy business out, the skit would make a first rate after-piece in a burlesque show. *Dash.*

Lee Harrison and His "Broadway Girls" (12).
"A Morning Rehearsal" (Comedy "girl act").
25 Mins.; Full Stage (Bare).
New York.

For its first appearance in New York City proper, "A Morning Rehearsal" with Lee Harrison the star left a first class opinion as an entertaining number at the New York on Monday. This was mostly contributed by Mr. Harrison. He has some bright and breezy talk on an umbrella, written by George Ade, although John J. McNally wrote the piece, a condensation of an act in the late piece "In Newport." Mr. Harrison interpolated the talk, also the "Sherlock Holmes" song. Each was liked by the audience, to whom the song was evidently unfamiliar. The scene of the skit represents an early

morning rehearsal, with the girls arriving late, offering various comedy excuses. One young woman who blamed her automobile made an impression, while another "sister" act looking for an engagement had a brief but meaty argument with the stage manager (Mr. Harrison). The Clifton Comedy Four is a male quartet, and when they were funny in the "business" of the sketch, they were all right, but when serious—and singing—they were not. It would be far more merciful to the audience to compel the Clifton Comedy Four to be funny—or missing. As a natural consequence, the finale was a red, white and blue display. It took the form of the costumes for the girls. This mode of attempting to secure applause may yet result in the front of the house being draped in the national colors, if the audience doesn't check the rage. The audience probably will. The one Monday night at the New York made a grand beginning for this end. An incident of this was a repetition of the "business" of a number now being given in "The Yankee Tourist." Johnny Ford, who staged this, is said to have used it in his former piece, "Lovers and Lunatics," before "The Yankee Tourist" was produced. It was somewhat of a novelty to see a "girl act" in the New York Theatre. More of the same sort would fit in nicely. Mr. Harrison's light comedy efforts, with the good looks and work of the girls, make the piece good vaudeville entertainment. *Sime.*

Peter F. Dailey and Company.
Comedy Musical Sketch.
22 Mins.; Full Stage.
Colonial.

"Pete" Dailey, Grand Exalted Master of the gentle art of stage "kidding" is the act. Six girls, four "extra" men, and two principals beside Dailey make up the organization. Everyone works through the twenty-two minutes in a grand carnival of "feeding" the comedian. But Dailey strolls through his funmaking with an easy saunter that utterly disguises the mechanism of his humor. He is really funny as the American war correspondent, and his flash wit draws a swift succession of solid laughs. The sketch is lifted bodily from "The Press Agent," the musical comedy in which Dailey was exploited recently, the scene in which the "unionized" army refuses to perform an execution with the war correspondent as the party of the first part after the 5 o'clock whistle has blown being its basis. *Rush.*

The McCarvers.
Songs, Dance and Talk.
14 Mins.; One.
Keeney's.

The McCarvers follow pretty much the regular routine of colored song and dance teams. The singing of the woman is a bit above the average, while the dancing of the man is a long way above the general run. He has several new steps and a couple of eccentric dances which made the act a solid hit. There is a quantity of old talk used that should be brightened up, or dropped. The woman's dressing could be improved with little difficulty. Where acts of this nature are in demand the pair will please easily. *Dash.*

Lily Crowe.
Dances.
10 Mins.; Full Stage.
Pastor's.

It will take an exceptional dancer to carry a single act, composed of dancing alone, through to success. Miss Crowe is a good stepper in her way, but not up to the task. Experience is the girl's need. She is a bit amateurish, lacks style and does not seem to be quite sure of herself. If she could sing, and was handled properly, Miss Crowe might find a place; otherwise her case is hopeless. *Dash.*

O'Neill Trio.
Song and Dances.
13 Mins.; Full Stage.
Pastor's.

The trio is composed of three young men, who are appearing at a disadvantage through a poorly framed-up offering. The singing is not good enough to be featured as strongly as it is. The soloist seemed to be handicapped by a cold Wednesday night. The wooden shoe dancing is good. A little more life in it would be much better. This seems to be the main trouble throughout. The selections are trying, and the boys work in listless manner until the "rag-time," on the tambourine at the finish. All three then wake up for a moment and make things fly. More of the "rag time" playing and less of the vocal thing is the answer. *Dash.*

Sutton and Sutton.
"The Rube and the Living Pumpkin"
(Acrobatic Comedy).
10 Mins.; Full Stage; (Special Drop).

"High School Girls," Gotham, New York. Sutton and Sutton are playing the East for the first time as a number in the olio of the "High School Girls" at the Gotham (New York) this week. It is an acrobatic specialty, prettily set with a back drop representing a pumpkin field, although a pumpkin here and there on the painted scene resembles a large sized tomato. Mr. Sutton as a bucolic youth is a lively acrobat, but depending more on his ground tumbling. Miss Sutton, good looking and becomingly dressed in tights, is an out and out contortionist. She makes no secret of it, and there is no necessity to, for the young woman is one of the very few feminine twisters who can contort and still retain the appearance of her sex. "The Living Pumpkin" is rather a well worked bit of business. The girl doubles herself up in what looks like a very small compartment hollowed out in a well made "prop" pumpkin, which is rolled upon the stage from the wings. The act in its way is a very nice number. In the olio it is receiving a great deal of applause, and is probably a featured card on the smaller time. *Sime.*

"The Cotton Blossoms."
Dancing and Singing.
17 Mins.; Full Stage.
"The Brigadiers."

The familiar sort of blackface act with the usual proportion of "coon" musical numbers varied by whirlwind dancing ensembles. Emma Krause, who has a blackface role in the pieces of the burlesque show in which "Cotton Blossoms" is a number of the olio, and Lester Pike are

featured. Eight of the choristers supply a "girl" flavor. Miss Krause's voice does nicely and Pike supports her capably. At the finish Minnie Harrison's robust voice was employed to strengthen the singing. A young negro does some good fast dancing and several good lighting effects are shown. The number was well liked. *Rush.*

May and Lily.
Musical.
10 Mins.; Full Stage.
Pastor's.

The names sounded like a "sister" act and promised much, but it is merely one of those parlor musical affairs. May (or perhaps it was Lily) played the 'cello, while Lily (or perhaps it was May) accompanied her on the piano. It really doesn't matter which was which. The first selection was "Love Me and the World Is Mine." That was expected, but they handed out a surprise in the second, "Violets." The third's name is unknown. It was of the same brand as the others. Oh, yes, came very near forgetting, "Violets" was played under the spot light. Two numbers on bells at the close added a little life, although one of the selections was popular some years ago. The girls wore rose-colored dresses, or maybe "old rose" would be a more correct description. As harmony is the soul of music, it must have been "old." Anyway, nothing could have been more unbecoming. *Dash.*

Thomas Potter Dunne.
Imitations.
17 Mins.; One.
Pastor's.

Mr. Dunne carries a special drop of the "Flat-iron" building. Just why is not known, although in a number he announces that he will introduce the structure. He then recited an Italian poem. Mr. Dunne does a first rate Italian, and should stick to the character. A show short a good Italian could use him. The Warfield imitation isn't at all; neither are J. K. Emmett and Nick Long. "Mari-utch at Coney Island" to close was well done, and made a solid hit. *Dash.*

Gus Williams and Company (3).
"Keppler's Luck" (Comedy).
20 Mins.; Full Stage.
Pastor's.

"Keppler's Luck" is a boiled down extract of the play by the same name in which Mr. Williams formerly starred. The sketch tells a simple story of a hard-working German butcher who toiled faithfully all his life. The Butchers' Union calls a strike. He finds himself penniless with a wife and daughter to provide for. When things are the darkest a wealthy brother graciously dies, leaving the butcher a quarter of a million. There is no action to the piece whatever. The sketch simply serves to show to best advantage the quiet, familiar German character with which Mr. Williams has for so many years been associated. There are three other characters each played much better than minor parts usually are. *Dash.*

Jean Bosanquet, a musical act, arrived here this week, and will open at the New York.

OUT OF TOWN.

Gertrella.
Singer and Gymnast.
12 Mins.; Full Stage (Special Set).
Keith's, Philadelphia.

Gertrella is an English act, arriving in America last week and making her first appearance on this side Monday. Gertrella makes a big mistake at the start, opening her act with a song. Two numbers were given for the first show. A compromise was later effected so that one was omitted. Even the one left is too much. She cannot sing and until she strips to tights, and gives the real portion of her act on a swinging trapeze, there is nothing of merit in her offering. As a gymnast she is clever, working quickly and performing the routine of tricks skilfully and cleanly. Having the help of good looks, an attractive appearance in tights and being a clever gymnast, there appears no reason why she should try to sing. According to information from a reliable source, Gertrella has been appearing in the principal halls of Europe for the past eight years, and preceded her trapeze work with dancing. A few steps only are done now, but even this is a big improvement on the singing. Gertrella has a wealth of hair worn a la near-Tanguay style, and she features this while finishing on a rope. The act made a strong impression here, and should go anywhere when cut to the gymnastic part alone. *George M. Young.*

Les Jardys.
Acrobats.
7 Mins.; Full Stage (Palace).
Orpheum, New Orleans.

A man and woman of superb physical development in one of the cleanest and neatest hand balancing acts ever shown here. A one-hand stand, with the mouth of the man used as a support seems new. The woman has set a new style in acrobatic dressing and will probably be used as a model. Somebody hit the bull's eye when engaging Les Jardys. *O. M. Samuel.*

Dankmar-Schiller Troupe.
Acrobatics.
15 Mins.; Full Stage.
Forrest, Phila.

This act was shown in the New York Hippodrome as one of the early features, and has returned to vaudeville after a season with the Barnum-Bailey circus. It undoubtedly classes with any of its kind seen anywhere despite the fact that the troupe is made up of three girls and three boys. The burden is shouldered by the trio of girls. All three are small, but well developed and possessing unusual strength, the feats attesting this. The three boys do some rapid floor work, filling in breathing spells for the girls, and also aid in some showy pyramid building. The act opened the bill at the Forrest and even with this handicap, proved a big hit. It is strong enough to be featured. *George M. Young.*

(Continued on page 32.)

"The London Models" will play one week of K. & E. time, going from Philadelphia to the Tremont at Boston, sailing for home October 29, and opening at the Wintergarten, Berlin, Nov. 16.

HAMMERSTEIN'S.

That competition is the life of trade certainly holds good at the Victoria. The opening night of the week showed as completely a filled house as any manager could desire. If the attendance for the remainder of the week depended, as it often does, upon the opinion of the audience at the first and second shows, there would be a noticeable falling off towards the end of the week.

Burr McIntosh breaks cold-bloodedly into the heart of the bill with twenty-five minutes of illustrated talk on "Taft's Visit to the Philippines" or "Why is the Sugar Trust?" It has no place in the make up of a vaudeville program. Mr. McIntosh undoubtedly gets more out of it than any one else possibly could, but this doesn't help. The actor-photographer seems to believe implicitly in his own preachings; but he is having a hard time convincing the audience. It's pretty tough to give up a "case note" to hear a political speech. In Harlem they'll send a cab for you and ask if you won't please come. They don't even require you to listen.

Walter C. Kelly was the only act that followed the sleep-producer that did not feel the deadening effect. "The Virginia Judge" has introduced one or two new incidents into the court proceedings. They caught on immediately, and Mr. Kelly can be credited with the solid hit of the bill.

"Julian Eltinge, Impersonator." Even with this billing, there were at least half of the supposedly "wise" Hammerstein audience, who fell for the clever female character portrayals of Mr. Eltinge. The offering is away from the usual run, and stands out prominently among the acts of a like description. Without seeing Mr. Eltinger as the "Gibson Girl" no one can realize what a perfect impersonation is like.

Arthur Dunn did very well in the first half of the program. Mr. Dunn, however, is really due to show something new. The messenger boy and the pants have arrived at a ripe old age. Miss Glazier looks even better now than she did when the pair were last seen hereabouts, and that is saying something.

The Sharp Brothers, recently returned from the other side, are showing their familiar singing and dancing specialty with little change. The act fitted in nicely in an early position and passed by swimmingly. The pair show a growing fondness for the spotlight that should be curbed.

It begins to look as if the popularity of "Buster Brown" would live forever, at least the way Gabriel and George Ali dish it out. There is a whole company besides, but they only figure incidentally. Gabriel's cuteness and diminutiveness combined with the very clever work of George Ali as Buster's dog, "Spike," makes it the hit it is.

Ila Grannon sang three songs at the opening, and did extraordinarily well, thanks to a "claque" of music publishers' "pluggers" stationed in the rear. She is a pretty, winsome little woman, but the offering differs in no way from a hundred other single singing specialties.

The Six Bonasettis and Martinetti and Sylvester are under New Acts.

Dash.

NEW YORK.

Did the bill at the New York this week but receive assistance from the opening numbers, it would pass muster among the best. It does not, however. Baptiste and Franconi (New Acts) steps up at the ring of the curtain bell, delivering a punch, which is followed by a swift jab from the Nichols Sisters who follow, and when Herrmann, the Great, arrives in the third round, the house is all but taking the count.

Mr. Herrmann makes a pass to finish the job with some talk, but recovering in time brings the audience back to a state of wakefulness with some first-class illusions, that of his glass enclosed trunk probably being the best shown by any magician to-day.

A great amount of attention has been given by Herrmann to his stage setting, but he must talk. If he mustn't, he does. No one understands the language or the accent he is employing, nor does anyone know or care what he is saying. If Mr. Herrmann would pay strict attention to his magic and palming at the beginning his act would come out much better.

From Herrmann to the closing number the bill is all enjoyment. Hetty King again headlines it, occupying the choice position at the close of the first half. Her personality is making itself felt, and she is a favorite to a large degree. One new song "On My Beat" is sung by the English male impersonator, costumed as an English "Bobby," of pictorial exactness, and Miss King received solid applause (without the suspicion of a "claque") before she closed with "I'm Going Away." This brought encores compelling the same speech of regret offered last week.

Frederick Soloman, the orchestra leader, is an able assistant to Miss King in her most popular song. Mr. Soloman sings the chorus of it, once, twice, or half a dozen times. He might pay as much notice to the overture selection. Last week "Dreams of Erin" by "Soloman" were "rendered"; this week it is "Echoes of the South" by "Soloman." This may be appropriate and lively music—to Soloman.

R. G. Knowles has changed his matter about, scoring solidly, but might have retained the "Girl, Woman and Widow" in place of the new "Silence" song. The talk has also undergone scrutiny, and is better.

Joe Welch, way towards the end, brought laughter for nineteen minutes with his Hebrew monologue.

Mr. Welch is a decided relief, both with dialect and stories, after some of the other monologists parading in the Hebrew character. His handling of slang is comedy sublime, and though many present may have heard portions of the monologue before, it was most welcome. A new little trick of attempting broken off parodies is effective, and will be valuable if Mr. Welch can hold it to himself.

The quite remarkable accomplishment was achieved by Delmore and Lee of holding in the entire audience to witness their revolving ladder acrobatic act. It is prettily set, with some new ideas in aerial ladder work, and proved an extra strong closing number.

Baron's Burlesque Menagerie and Lee Harrison and his "Broadway Girls" are under New Acts.

Sime.

COLONIAL.

The women of the Colonial audience where Marie Lloyd is playing her second week make it unmistakably plain that they do not approve of their English cousin and her naughty songs. They came to hear in numbers that filled the house to capacity and then some, but having satisfied their feminine curiosity permitted themselves the added luxury of being shocked. Miss Lloyd's first three songs passed with rather light applause. Her entrance for each of these numbers was greeted with a larger demonstration than her exit, thanks to a pretty costume and quick change. But when she finished the "Spanish Burlesque" with its frankly naughty lyrics and its much naughtier "wiggles" the men of the audience came to the English woman's rescue and whooped it up in a demand for more of the same sort. "Eh, What? What? What?" had the same effect and brought Miss Lloyd half a dozen bows.

But it was the masculine portion of the audience that did all the work. There were probably not more than half a dozen women in the house that applauded. All of which indicates that Miss Lloyd is not going to be the American success her sister Alice was. The middle class American woman is the public dictator in things theatrical, and she is not educated to the appreciation of "stag" humor such as Miss Lloyd's. The London favorite saves herself from downright vulgarity by her wholesome robustness of appearance and bearing, but New York will not take her to its heart as it has her sister.

To Cliff Gordon fell the task of entertaining an audience that was left rather uneasy by Miss Lloyd. There was a slight exodus following the headliner's appearance, but Gordon managed to check the movement after three or four minutes of his dialect talk.

DeWitt, Burns and Torrance have won well deserved recognition for their novel artistic acrobatic specialty. This week they have the important position opening the intermission in one of the best all round vaudeville shows the Colonial has offered in a long time. Frank DeWitt does so well in his odd clown part that one rather suspects he could do a loose dance worth watching. The whole act is laid out with an attention to detail that makes the ensemble effect almost perfect in style and handling.

The Three Leightons take an unconscionable time to get down to their proper work. Some of the dialogue at the opening in the full stage set is amusing, but the blackface comedian and the "straight" man carry it to boresome lengths. The dancing finish in "one" is a splendid bit and made the act a hit, where the opening threatened to swamp it.

Matthews and Ashley did exceedingly well with their old sketch, ending in a series of capital parodies that scored, and Howard Truesdell and Company offered "Two Men and a Bottle," a sketch which "goes" in spite of its dialogue rather than because of it. Rogee opened the show and Macart's Monkeys closed. The feature of the animal act is a monkey who rides an ordinary safety bicycle, a really remarkable performance. Peter F. Dailey and Company are under New Acts.

Rush.

GRAND OPERA HOUSE, BROOKLYN.

Ed Latell scored the first laugh after the show had been running twenty minutes. La Camargo (New Acts) the opening number took up eighteen of these, and Latell used five or six more to no good purpose with a collection of archaic minstrel gags. The opening of the comedian's musical monologue is badly laid out, and his position in this week's bill disclosed the act's weakness in this respect strongly.

The audience was left "dead" by the French dancer, and required careful nursing to bring them back to a receptive frame of mind. Latell's old stories were not up to the occasion. The musical disks attracted mild attention, and after that Latell went nicely to his capital ventriloquial burlesque at the finish.

Eph Thompson's Elephants are billed prominently. The quartet of mammoths make up one of the most striking and swiftly moving animal acts in vaudeville. Feature tricks follow each other in a rapidly moving and well varied succession. The big beasts are better behaved and more tractable than a troupe of terriers. This may not sound particularly remarkable to one familiar with the habits of animals in training, but the effect of the elephants' quick obedience to the spoken command, has a distinct effect upon spectators.

Edith Helena works in "one" before an ordinary olio drop, but needs must have a strip of carpet stretched across the stage before her entrance. This process does not occupy a great deal of time, but it makes a distracting break in the smoothness of the entertainment. Miss Helena was given a flattering reception. She sang her regular three songs, ending with the violin imitation, which was so well thought of by the audience that they demanded several encores. The singer's command of vocal range is extreme, but even her highest notes are sung with a liquid sweetness and purity that absolves them from "freakiness."

There is a great deal of sameness in the acrobatic offering of the Heras Family. The routine of tricks has not a little to show that is well done as to style and striking in makeup, but it seems as though they might have worked out a larger variety of feats with so large a troupe to draw upon. The tumbling on the mat was among the best that has been shown in its class over here, and the two- and three-high work with a couple of youngsters as the top mounters, aside from its lack of diversity, was interesting.

Ralph Johnstone, the trick bicyclist, shows an excellent model of dressing for an act of this kind. The layout of the specialty is quite as neat as its costuming. Johnstone himself works busily, and a capital comedian working in blackface, with just the proper degree of knockabout enlivens the proceedings.

Fields and Ward gave their conversational act with its old effect, mostly due to the entertaining clowning of Al. Fields. The others were Hope Booth and Company, Johnny Hyams and Lejia McIntyre and Charles T. Aldrich. The latter is under New Acts.

Rush.

Joe Welch will play his sketch after finishing the present K. & E. engagement in a single act.

TWENTY-THIRD STREET.

Six comedy acts, three containing singing, and the lot flanked on one end by a wire act, while on the other there were some animals, made up the 23rd street show this week. This arrangement, including the three singing numbers in succession with but one lapse, gave the programme a peculiar complexion, although it read well, and played nearly so.

The comedy acts pleased, for the major portion, about evenly. In this category comes Irene Franklin and Burt Green, a recent vaudeville combination.

Miss Franklin is a singing character comedienne of a calibre that will eventually place her on the high rung of theatrical endeavor whether in vaudeville or the legitimate. Of most engaging personality, Miss Franklin has a repertoire of selections that are as distinct as the songs brought over here by the English people.

One number named "Expression" is made most expressive by the young woman, while in a "kid" song entitled "What's the Good of That?" Miss Franklin is doing an exquisite piece of character work; also delivering other songs with great effect. To continued applause Miss Franklin said "I can't sing another song as I have not another dress." Miss Franklin's gowns are a feature of the act, and are changed for each song. Mr. Green is an adept manipulator of the ivory keyboard. The act was one of the bill's hits.

"Cherrie," the slangy Geo. V. Hobart sketch, with Clayton White and Marie Stuart, kept the laughs on the run for most of the time. Miss Stuart has dropped the imitations, or at least she did on Tuesday evening. Now if she will do away with the Frenchy song, Miss Stuart will resemble the character the role calls for. "Affinity" is spoken once only in the piece.

It was in use before during the evening, and it was even money that Julius Tannen would drop in the pitfall, but Mr. Tannen did not. He was worried sufficiently by preceding the animal act. The setting of the stage behind him, with the pawing or neighing of the horses, evidently distracted Mr. Tannen, for after his stories he gave only two impersonations. It was with some effort he could concentrate his mind upon them. His is an unenviable position this week, and the animal act causing the worry isn't worth the trouble.

It is Lucille Mulhall and her Ranch Boys. The offering is poorly formulated. It runs without snap, and is perceptibly deadened at the opening by a mounted cowboy singing about his "Lucille." Another youngster is given too much latitude with lariat throwing to dismal music, and this is followed by Miss Mulhall making several tries at different styles of lassoing. Miss Mulhall is the act. She is a splendid horsewoman and could give a show alone. The "bucking" at the finish is neither sensational nor interesting, and the handling of the horse rather repels the audience.

Gallagher and Barrett, in a new setting, amused with their laughable travesty "The Battle of Too Soon," and Fester and Foster were immensely liked in their musical number.

The Connolly Sisters ("A-B-C-D Girls") pleased with their singing and comedy, and Kartelli, a remarkable balancer on the wire, opened the show.

Sime.

PASTOR'S.

There are twelve acts on the bill at this house this week. Eleven work in full stage. Thomas Potter Dunne (New Acts) brought his own drop, so they had to let him work in "one." In spite of this, the show runs through quickly and is well liked.

Schrode and Mulvey are the "added attraction." They are easily the big hit. Mr. Schrode is a comedian with a distinct style, a first rate dancer and a pantomimist of ability. Miss Mulvey essays three characters, handling all capably. The dance after the second number, when Miss Mulvey is in male attire, scored solidly by itself. It is quite the neatest bit of dancing seen in some time. The "rough house" dance at the close makes a great finish and caused many bows.

Laredo and Blake pleased with comedy acrobatics. There is plenty of good comedy throughout, the opening especially gaining many laughs. The contortionist of the pair has several good tricks. One or two are new. His work is clean. He does not disgust, as many in this line do, through twisting into unnatural positions.

Seymour's Comedy Dogs are good; yes, the dogs are good. Mr. Seymour talks too much. The dogs are well groomed and again are good in order to divide the act correctly. There are one or two comedy bits that the Pastor audience enjoyed immensely. The musical dogs are not quite up to a few of the others seen in this line, but they do very well, and it is worth while for comedy purposes. There is no reason for the woman's appearance in this part of the proceedings.

Kelly and Adams, old Pastor favorites, are the "special features" and score their usual hit. Miss Adams has a good idea of how an Irish song ought to be sung, and she throws it at them just the way they like it. Mr. Kelly does a real old Irish jig.

Jack and Gilda Cannon have not changed a gesture in their singing and talking skit since last seen at this house. Miss Cannon makes a splendid "straight," and if the laughs are few and far between it is either the fault of the material or Mr. Cannon.

Mlle. Zoar ran through a simple routine on the slack wire feats quickly and gracefully. Too much time is wasted stripping down. The result does not warrant it.

Osborne and Wallace opened the show with their familiar travesty, and O'Neill Trio, Lily Crowe, May and Lily and Gus Williams and Company are under New Acts.

Dash.

BIG OFFER FOR KNOWLES.

R. G. Knowles, who closes his two-weeks engagement at the New York to-night to play other dates on the K. & E. circuit, has just received one of the largest offers ever made a vaudeville artist by English managers.

Contracts were sent to the monologist offering him any part of thirty weeks at a salary of \$2,100 weekly.

The dates were left blank, and Mr. Knowles was invited to lay out the time as he pleased. He was given a year to make up his mind.

125TH STREET.

It's good vaudeville they're giving up at the Harlem establishment this week. It is worth passing mention that the bill is made up of American acts.

Walter C. Kelly is perhaps the most distinctly American number. Beside the fact that Mr. Kelly himself is native to the States, his humor is characteristically American in its spontaneity and directness, although it is anything but local in its appeal. Mr. Kelly gets away from all the beaten tracks of monologue work, a real achievement in a field so crowded. The character sketch is simplicity itself, the several characters introduced in the Virginia court room depending for their force upon no illusion of stage setting, special makeup or dressing, but upon the sparkling wit of the speeches and Kelly's pure art as a teller of dialect stories. The monologist has rare command of dialect. His negro talk is perfect in its smoothness, richness and fidelity, and his Italian and Irish almost as much so. The story of the Italian who warned the drunken Irishman who was looking over his bananas that "the green is no good," ranks among the best tales that have been sprung in a long time. The rest of the monologue is on a par with this sample for swift, unexpected and compelling humor.

William A. Dillon ran Kelly a close race for popular favor. What Kelly does for the dialect story Dillon does for the much abused parody. Too many parody singers work on the principle that all they need is a string of words conforming more or less closely to the required metre of the original lyrics, with a pun, no matter how obvious, to point the last line of the refrain. Dillon's parodies are not of this machine-made sort. His parodied lyrics have a certain grace of diction and smoothness that most fail to attain, and there is real humor of a broad sort in them. Beside his Jack Lorimer burlesque, Dillon sang half a dozen of his parodies and left the audience demanding more.

McMahon's Minstrel Maids and Watermelon Girls closed the show in their familiar offering and Keeley Brothers started the ball rolling with the bag punching specialty and burlesque boxing bout.

Almont and Dumont contributed their neat musical number. It is a relief to find a pair like this who confine themselves to the proper business of producing the best music they are capable of and letting the comedians and acrobats attend to their end of the entertaining business unaided. Both dress in perfect taste and throughout the number has an exceedingly smart appearance.

Little Hip, "the smallest elephant in the world" (the program vouches for this), filled in a fairly interesting period. The miniature beast acts very well, and an entertaining routine of animal tricks is run off smoothly. The audience enjoyed the number. Matthews and Ashley are doubling, working both in the Harlem house and the Colonial. Bradlee Martin and Company and Emmett Corrigan and Company are under New Acts.

Rush.

Mrs. Meyer Cohen has added to her "Tito Kennels" at Mamaroneck, N. Y., a King Charles and Ruby puppy, sired by that little king of kings, "Rosemary Calvert."

KEENEY'S.

When six out of eight acts use the spot light, it is time for a house to get a good light, or at least secure someone who knows how to run it. None of the acts employing a light received full value Tuesday evening. If the same man who manipulates the "spot" handled the slides for Luce and Luce, he simply "killed" their offering. The pair have a light, clean musical act, and close with a grotesquely illustrated little story, while Mr. Luce plays on the violin. After the operator had thrown the wrong picture on three or four times the couple walked off the stage in disgust.

Coccia and Amato are working their first week in vaudeville since leaving a show. Mr. Coccia scored strongly with an Italian number. Miss Amato, if the couple remain in vaudeville, will in a short time undoubtedly gain the reputation of being one of the handsomest women in this branch of the profession. The pair are excellent dancers, and the act is a clean, smooth running offering that makes most satisfactory entertainment.

James and Sadie Leonard and Richard Anderson have improved their travesty skit wonderfully since last shown. The most noticeable betterment is in the work of Mr. Anderson, who seems to have overcome his desire to act, and is now doing first rate travesty. The idea of Marc Anthony placed as a dude is in itself funny and Mr. Leonard carries it out beautifully. Miss Leonard plays well and the act went with a roar.

"Happy Days in Dixie" gave the bill a good rousing finish, although the act is running about double the time it should. Fifteen minutes of this style of entertainment is just about enough. Two or three times it seemed as though things were coming to a stop, but just when the ending would naturally come in, the outfit would take a new lease of life and tear off into another spasm. The act moves a trifle slowly at times, and proper cutting would do away with unnecessary delay.

Carroll and Baker sing a couple of old parodies, tell any number of old jokes and utilize a quantity of business just as old. The soft shoe dance at the finish is first rate, and sent them off to solid applause. Therefore more of the dance.

Will Dockrey has a style that is all his own. With the proper material desirable time should be easily obtained. The first song now used has about reached the age limit, and should be canned. The other two numbers do nicely, although one verse of the second is a bit questionable. The talk for the most part is old, Mr. Dockrey's delivery alone saving it.

Joseph Hart's Comedians and The McCarvers are under New Acts.

Dash.

Katherine Nelson, "The Somewhat Different Girl" has placed her booking with Jenie Jacobs in the Knickerbocker Theatre Building. Miss Nelson has just finished a tour of the Bennett Circuit in Canada.

James T. Kelly and Company are playing "Two Kings and a Queen" at Mt. Vernon this week, taking off the rough edges of the new comedy sketch written by Edgar Selden. It is about seven years since Mr. Kelly played in the East. His last appearance here was with "The Burgomaster," a comic opera.

When answering advertisements kindly mention VARIETY.

Fisher, Mr. & Mrs. Perkins, Bennett's, Ottawa.
Finlay & Burke, Academy, Montreal.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Fleming & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Leonard, Chas. Olympic, Chicago.
Fogarty, Frank, Lady Birds, B. R.
Flood Bros., Empire, London, Eng., to Nov. 2.
Forbes, Mr. & Mrs., Proctor's, Albany.
Foreman, Edgar & Co., Bijou, Winnipeg.
Forte, E., & Dog, Poll's, Worcester.
Forester, Edythe, Innocent Maids, B. R.
Forester, Sidney, Grand, Bellingham, Wash.
Foster & Foster, Hammerstein's, N. Y.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox & Fox, 353 So. 4, Dayton.
Fox, Mort, Parisian Widows, B. R.
Fox, Jack, La Salle, Keokuk, Ia.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., Empire, Birmingham, Eng.
Fox, Will, Lady Birds, B. R.
Francis, George, Lady Birds, B. R.
Franklin & Greene, Hammerstein's, N. Y.
Francis, Harry, Jolly Girls, B. R.
Freilich, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, O. H., Tunbury, Pa.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick Bros. & Burns, Shea's, Buffalo.
Frederick, Stryker, 200 N. Gay, Baltimore.
Friend & Downing, Poll's, Fall River.
French, Henri, Sherman House, Chicago.
Frey Trio, Boston, Lowell, Mass.
Frost & Warda, Crystal, Anderson, Ind.
Futurity Winner, Poll's, Scranton.

G

Gaiando, 52 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Galletti's Monkeys, Cook's, Rochester.
Gallagher & Barrett, Trent, Trenton.
Garden & Somers, Toredors, B. R.
Gardner, Charles, 1958 N. 8th, Phila.
Gardner, Andy, Bohemians, B. R.
Gardner & Vincent, 21, Empire, Swansea, Wales;
28, Empire, Newport, Wales.
Gardner, Jack, Keene's, Brooklyn.
Gartell Bros., 416 So. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3 ave., N. Y.
Gaylor & Graft, 244 W. 16, N. Y.
Taylor, Bobby, 6108 Princeton ave., Chicago.
Gehrue, Mayme & Co., Keith's, Columbus.
Gelger & Walters, Haymarket, Chicago.
Genaro's Band, Haymarket, Chicago.
Genaro-Theo Trio, Appolo, Nuremberg, Germany,
to Nov. 1.
Genter & Gilmore, Family, New Kensington, Pa.
Gilson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, James, K-P, 23 St., N. Y.
Gilbert, Jane, K-P, 23d St., N. Y.
Gilroy, Haynes & Montgomery, Family, Moline,
Ill.
Gilmore, Stella, Jolly Girls, B. R.
Gilmore & Castle, Novelty, Denver.
Gladstone, Ida, 335 W. 50, N. Y.
Gladstone, Charles, Rents-Santley, B. R.
Godfrey & Henderson, Family, Butte.
Goetz, Nat, Wonderland, Wheeling, W. Va.
Golden & Hughes, Bijou, Sheboygan, Wis.
Goldin, Horace, Shuman, Frankfort, Main, Ger.,
to 31.
Goldsmith & Hoppe, Poll's, Worcester.
Golds, Bounding, Winter Garden, Berlin, Ger-
many.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Star, Wilkinsburg, Pa.
Gotham Comedy, Quartet, City Sports, B. R.
Gracy, Two, Merry Maids, B. R.
Gracy & Burnett, Bijou, Lincoln, Neb.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Seaside, Providence, Indef.
Gray's Marionettes, 9th and Arch Museum, Phila.
Gray & Graham, Majestic, St. Paul.
Gregg, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lillies, B. R.
Gregorys, Five, Mellini, Hanover, Ger., to 31.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hammond & Forester, Grand, Fargo, N. D.
Hanson & Drew, Revere Hotel, Chicago.
Hanson & Nelson, Hathaway's, Malden, Mass.
Hart, J. C., & Co., Tiger Lillies, B. R.
Hayes & Carew, Bohemians, B. R.
Hellman, Benj., Toredors, B. R.
Hertzman, Julia, Imperials, B. R.
Hardig, Billy, 4 New-Sells, C. R.
Hart, Sadie, 1163 Jackson, N. Y.
Harcourt, Frank, Mission, San Francisco, Indef.
Harland & Rollison, Novelty, Denver.
Harlowe, Beatrice, High Jinks, B. R.
Harrington, Hilda, Rose Sydel, B. R.
Harris, Bobby, Toredors, B. R.
Harris, Charles, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Harris, Sam, Star, Scott Dale, Pa.
Harvey, W. S., & Co., 945 W. Lexington, Balto.
Harvey & Adams, Pastime, Atlanta, to 31.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Hayes & Hale, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Bijou, Kankakee, Ill.
Hayman & Franklin, Tivoli, Sydney, Australia,
to Jan. 20.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 216 W. 106, N. Y.
Hearn, Tom, 21 Hippodrome, Manchester, London;
28, Led's Palace, London, Eng.
Heath, Thos. G., Orpheum, Oakland.
Heclow, Charles & Marie, 452 N. High, Chilli-
cothe, O.
Heim Children, 119 Wash., Altoona, Pa.
Hellman, Benj., Toredors, B. R.
Henry, Capt., Lyric, Mobile.
Henry & Frank, Jolly Grass Widows, B. R.
Henry & Young, 708 Market, Wilmington, Del.

Herbert the Frogman, Sells-Floto, C. R.
Herbert & Rogers, Bijou, Oskosh, Wis.
Hertzman, Julia, Imperials, B. R.
Herrman, Adelaide, Gilley House, N. Y.
Hess Sisters, 258 W. 55, N. Y.
Huegel Bros., Orpheum, El Paso.
Heuman Trio, 358 Tulpehocken, Reading, Pa.
Hewletts, The, Fritz, Portland, Ore., Indef.
Hibbert & Warren, Poll's, Springfield, Mass.
Hickman, George, George, Widows, B. R.
Hickman, Chas., 2639 Iowa ave., St. Louis.
Hilda, Mme., Sells-Floto, C. R.
Hilliard, Robert, C. O. H., Chicago.
Hilltons, Marvellous, Fay Foster, B. R.
Hillyers, Three, Welland, Morgantown, W. Va.
Hines & Remington, Howard, Boston.
Hinman, Capt. Sidney, 9th & Arch, Phila.
Hirschhorn, The, 207 S. 13, Omaha, Neb.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emilie & Co., Columbia, St. Louis.
Holmes & Holliston, Majestic, St. Paul.
Holt, Alf., Moss Stoll Tour, England, Indef.
Horton & La Triska, Grand, Madison, Wis.
Howard & Cameron, 479 N. Clinton ave., Rochester.
Howan & Kearney, Cozy Corner Girls, B. R.
Howard & Howard, City of Ireland, Me.
Howard, Chas., Empire, Hoboken.
Howard, May, 3603 Prairie ave., Chicago.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aldea, Ill., Indef.
Howard's Ponies & Dogs, 923 N. College, Bloom-
ington, Ill.
Hoyte, William, 16 S. Attleboro, Mass.
Hoyt, Frances & Co., Sherman House, Chicago.
Huehlin, Musical, Bijou, Dubuque, Ia.
Hughes, Florence, Harry Bryant's, B. R.
Hughes Musical Trio, 73 E. Main, Webster, Mass.
Hughes & Mazie, Unique, Sheboygan, Wis.
Huntton, Dad & Clara, Monarch, Lawton, Okla.
Hyde, Walt, M., & Co., 3508 S. Pittsburg.
Hyde, Mr. & Mrs., Robert, Lamp Rest, Chemo
Lake, Clifton, Me., Indef.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Immensaphone Orpheum, Omaha.
Imman, The Great, 312 W. 24, N. Y.
Inness & Ryan, Proctor's, Elizabeth.
Instrumental Monarchs, Columbia, Spokane.
Irwin, Flo, Keith's, Cleveland.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 356 Mass. ave., Boston.

J

Jackson, Harry & Kate, Bennett's, London.
Jacobs & Sordell, Sells-Floto, C. R.
Jacobs & West, Sam Devere, B. R.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, Family, Elmira, N. Y.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 353 3 ave., N. Y.
Johnson, Geo., Scribner, Big Show, B. R.
Johnson's Musical, 21, Hippodrome, Manchester,
Eng.; 29, Empire, Readford, Eng.
Johnston & Buckley, Empire, B. R.
Jones & Walton, 28, Bijou, Decatur, Ill.
Jones & Sutton, Gardner, Mass.
Jones & Ramondo, Bijou, Kalamazoo, Mich.
Jordan, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kalm, Chas. & Ada, Maywood, N. J.
Kane, Fred, Empire, B. R.
Kaufman Bros., Broadway Gaiety Girls, B. R.
Keegan & Mack, 92 3 Ave., N. Y.
Keeley Bros., K. & P., 58, N. Y.
Keene, Juggling, 1360 Boston Rd, N. Y.
Keesey, Herbert, Dowling's, Logansport, Ind.
Kellogg, Two, G. O. H., Morgantown, W. Va.
Kelly, Sam & Ida, Lyric, San Antonio.
Kelly, John, R., Elmhurst, Ia. I.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Reno, Shea's, Buffalo.
Kelly, Walter C., Proctor's, Albany.
Kemp's Tales of the Wilds, Shea's, Toronto.
Kennedy Bros. & Mac, 68 West Ave., Bridgeport.
Kennedy & Wilkens, 1553 Bway, N. Y.
Kennedy & Wilkens, 1553 Bway, N. Y.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Kettle, Jos., & Co., Majestic, Houston.
Kherns, Arthur H., Bijou, Decatur, Ill.
Kiell, Ott Bros. & Nicholson, 16 W. 36, Bayonne,
N. J.
Kingsburys, The, Orpheum, Scranton, Pa.
King, Sam & Nellie, 2374 Pictin, Brooklyn.
King-Ners, 343 N. Clark, Chicago.
Kirschhorn, 207 So. 13, Omaha.
Klare, Kathrin, Orpheum, Vancouver, B. C.
Kleist, Paul, Majestic, Dallas.
Knight & Seaton, 762 Morgan, Springfield, O.
Knight Bros. & Sawtelle, Orpheum, Allentown, Pa.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, Cook's, Rochester.
Kofage, Duke, Crystal, Elwood, Ind., Indef.
Koppe, 215 E. 86, N. Y.
Kratons, The, Arcade, Toledo.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, 6 W. S., Erie, Pa.

L

La Clair & West, Star, Charleroi, Pa.
Laddell & Crouch, 28, Orpheum, Los Angeles.
La Dells, Four, Grand, Newport, Ky.
La Fleur, & New-Sells, C. R.
Lakola, Harry, Orpheum, Troy, O.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, Irwin, Goshen, Ind.
La Maze Bros., Bennett's, London, Can.
LaMont's Cockatoos, 215 Ohio, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
Lavigne & Leonard, Palais De Eil, Brussels, Bel-
gium.
La Marche, Frankie, 436 E. 26, Chicago.
La Salle, Harry, Bijou, Renton Harbor, Mich.
La Tell Bros., O. H., Morgantown, W. Va.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburgh, Indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, 124 E. 135, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.

La Ville & Sinclair, Orpheum, Allentown, Pa.
La Vine Cimeron Trio, Poll's, Waterbury, Conn.
Lavin & Hurd, New Century Maids, B. R.
La Toeka, Orpheum, Sioux City, Ia.
Le Bent, Howard, Boston.
Leipold, Nat., 21, Empire, Glasgow, Scotland;
28, Empire, Coventry, Eng.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Leahy, Mr. & Mrs., P., People's, Los Angeles.
Leeds, Adelaide, Parisian Widows, B. R.
Le Ferre & St. John, Gayety, McKeesport, Pa.
Leigh, Andrew, Jolly Girls, B. R.
Leights, Three, 1553 B'way, N. Y.
Le Maire & Le Maire, 673 Lenox Ave., N. Y.
Lemmonier & Sterns, 253 W. 30, N. Y.
Leonard, Geo., Acme, Sacramento, Indef.
Leonard & Thornton, 57 W. 139, N. Y.
Leontina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wyllie Ave., Pittsburg.
Leslie & Williams, Colegrove, Pa., Indef.
Leslie, Bert & Co., 28, Orpheum, Omaha, Neb.
Levin, Dolph & Susie, Majestic, Madison, Wis.
Levy, Bert, G. O. H., Syracuse.
Levy, Mrs. John, Broadway, 12 W. 98, N. Y.
Lewis & Harr, 10 Charles, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
LeWitt & Ashmore, Grand, Marion, Ind.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Callip, Fay Foster, B. R.
Lina, Benn, Elm Time, Jersey City, N. J., Indef.
Lind, Lyric, Dayton, O.
Lipman & Lewis, Bijou, Muskegon, Mich.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Willard, 228 Montgomery, Jersey City,
Long, John, Family, Erie, Pa., Indef.
Loraine, Oscar, Bennett's, London, Can.
Louise & Dottie, Bowery Burlesquers, B. R.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, Moses & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Keith's, Providence.
Luce & Luce, 1553 B'way, N. Y.
Luckies, Two, 397 Sumpter, Brooklyn, N. Y.
Lucy, Lucier & Co., Orpheum, Salt Lake City.
Lukens, 4, Reading, Pa.
Lutz Bros., 131 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

M

Mack, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Mack, James, Wesley, Rose Sydel, B. R.
Madden, Mary, Irwin, Goshen, Ind.
Maguire, H. S., Family, Pittstown, Pa.
Majestic Musical Four, Maryland, Baltimore.
Malchow, Geo., Bijou, Oskosh, Wis., Indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhattan Comedy Four, Rose Sydel, B. R.
Mantell's Marionettes, Grand, Reno, Nev.
Mantell Family, Cole Bros., B. R.
Macarte Sisters, Shea's, Toronto.
Marion & Pearl, Garrick, Wilmington, Del.
Marco Twins, World Beaters, B. R.
Mario, Berger & Mario, 62 E. 8, N. Y.
Marido Trio, Washington Society Girls, B. R.
Marks, Clara, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Markley, Frank, Bijou, Anderson, Ind.
Marvin Bros., Star, Hannibal, Mo.
Mason & Keeler, Orpheum, Minneapolis.
Martynne, Great, Rose Sydel, B. R.
Martin, Dave & Percie, Lyric, Lincoln, Neb.
Marshall & King, Rents-Santley, B. R.
Marty, Joe, 1851 Hancock, Brooklyn, N. Y.
Mason & Filburn, Cour d'Alone, Spokane, Indef.
Mason & Doran, Sheedy's, Fall River, Mass., Indef.
Mason & Shannon, 1061 Lexington, N. Y.
Mathews & Ashley, Keith's, Phila.
Mathieu, Juggling, Union Sq., N. Y.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., Box 523, Norman, O. T.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McBreen, Billy & Bro., Sodini, Clinton, Ia.
McClive, Marvellous, Majestic, Alton, Ill.
McCaule, Larry, Imperials, B. R.
McCrete, Junie, LaSalle, Chicago, Indef.
McFarland, Frank, 311 W. 142, N. Y.
McGill & Hill, Proctor's, Elizabeth, N. J.
McFarland & Hill, Proctor's, Elizabeth, N. J.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Keith's, Cleveland.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, K. & P., 58, N. Y.
McNabe, Jack, Century Girls, B. R.
McComick, Hugh, Lyric, Joplin, Mo., Indef.
McGraw & Grant, 3 Banton, Pittsburgh, Pa.
McGrath & Paine, 58 Wash., Middletown, Conn.
McNamee, Shubert's, Utica.
McNors, Mr. & Mrs., Majestic, Sioux Falls, S. D.
Mells, Two, Varieties, Terre Haute.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Clark, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Higgins, Orpheum, Boston.
Merritt, Raymond, 59 Comfort, Rochester.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
Middletown, Gladys, Fischer's, Los Angeles, Indef.
Mignon, Helene, Empire, St. Paul, Indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 201 Cottage Maids, B. R.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Millership Sisters, Watson's, B. R.
Millet, Ed., Ringling Bros., C. R.
Miller, Grace, Phillips', Richmond, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Liebhof's, Breslau, Germany, to 31.
Mills & Morris, Claremont Hotel, N. Y.
Milton, Mr. & Mrs., Geo. W., Star, Atlanta.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Monroe & Hurl Falls, Empire, B. R.
Moon, Ed., Garrick, Burlington, Ia.
Moore & Bilson, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montray, 814 Western ave., Allegheny, Pa.
Montrose, Louise, Keith's, Boston.
Mooney & Holben, 21, Stockton-on-Tees, Eng.;
28, Palace, Sunderland, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va.,
Indef.
Morette Sisters, 1237 Lee, Philadelphia.

Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Mortette Sisters, Chestnut, Washington, Pa.
Morre, Chas., Lady Birds, B. R.
Morrelle, Marie, 1724 1/2 Main, Parsons, Kan.
Morse, Billy, Antheuer's, Aberdeen, Wash., Indef.
Morse, Bon., Keith's, Providence.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Morton, Fred W., P. P., People's, Los Angeles.
Mozarte, Fred & Eva, Keith's, Cleveland.
Mullen & Correll, Shea's, Toronto.
Muller, Chum & Muller, Majestic, Birmingham.
Mueller & Mueller, Orpheum, Oakland.
Mullin Sisters, Washington Society Girls, B. R.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, Yauerville, Elkhart.
Murphy, Whitman Co., 114 W. 40, N. Y.
Murphy, Geo. P., Tiger Lillies, B. R.
Murray Sisters, Union Sq., N. Y.
Murray, Elizabeth M., Chas's, Wash.
Murray, Wm. W., Colonial, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Theatrical, McKeesport, Pa.
Musketiers, Three, Jolly Grass, Widows, B. R.
Musketier Quartet, State St., Trenton.

N

Nagel & Adams, Port Arthur, Can.
Narelle, Marie, Christchurch, New Zealand, Indef.
Natus, Julie, Tiger Lillies, B. R.
Nawn, Tom, & Co., Majestic, Chicago.
Neff, John, Family, Cedar Rapids, Ia.
Neilla, Nell & Chapman, 1632 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Des-
lyn.
Nelson, Katherine, 10 Howard, Roxbury, Mass.
Nelson Comiques, Orpheum, Reading, Pa.
Nelson & Egbert, Bijou, Lansing, Mich.
Nevares, Four, Forepaugh-Sells Bros., C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Nov. 1-16, Kystal Palace, Leip-
sig, Ger.
Newman, Jules, Lady Birds, B. R.
Newport Bros., Casino, Buenos Ayres, S. A., Indef.

(Continued from page 11.)

pears from time to time as a "rube" sher-
riff, without attracting any particular at-
tention to himself. The other men have
trifling parts.

Of the women concerned in the pieces,
Mildred Flora is the most prominent. She
is a much more attractive person when
she elects to play straight, having a good
stage presence and carrying herself with
agreeable smoothness and certainty. This
being so, she makes a grave mistake in
going to the extreme lengths of grotesque
makeup and method she does in some of
her work. May New Ward and Emma
Peyser are the soubrettes. They dress
prettily with many changes of costume,
and get away nicely with their singing
numbers, aided not a little by neat danc-
ing. In one of their numbers they do a
first rate elog. Helen Jessie Moore is an
Amazonian blonde whose part in the
opener makes her little more than a lay
figure. In the burlesque she does a
Gypsy fortune teller which gives her op-
portunity to exhibit real ability as a lead-
ing woman. Miss Moore looks exceed-
ingly well in her changes, and reads lines
with an intelligence all too rare in bur-
lesque.

The comedians score laughs with a mili-
tary travesty ("army") in the burlesque,
which was far ahead of the first piece in
comedy value.

The chorus is an imposing body of four-
teen, well formed and pretty. They work
smoothly and display careful training in
the formations. The dressing scheme is
well chosen, with the possible exception
of the frocks worn in the opening. These
were expensive looking creations of pink
satin, but the stage picture was a bit
garish.

With the exception of Robinson's mono-
logue the olio is painfully light, the most
uninteresting portion of the show. It is
made up of Mildred Flora, comedy talk-
ing, singing and wire-walking; Interna-
tional Musical Trio, Lawrence, Edwards
and Company, travesty; Robinson's sing-
ing monologue, and Peyser and McDon-
ald.

Dash.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 8. New York, Oct. 19, 1907. No. 7.

As we predicted some time ago,

"Yesterday"

Chas. K. Harris's new ballad, is being heard from Maine to the Coast wherever songs are sung. Not since the famous "Would You Care?" has there been such a demand for orchestration and slides as for this song of all slides. The demand for slides has been enormous, and Scott & Van Alstine have been compelled to hire extra help to do the coloring, so as to be able to fill their orders for slides. We are in receipt of letters and telegrams from the most prominent singers congratulating Mr. Harris on his latest effort. Singers desiring orchestration, kindly write at once and same will be arranged for you in any key; no distances too far to mail them to you. We want to hear from you at any and all times. Keep in touch with us and we will keep in touch with you.

Niemeyer & Odell, Iola, Okla.; Chicago.
Nicolai, Ida, Bohemians, B. R.
Night with the Poets, Orpheum, Los Angeles.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Grand, Marion, Ind.
North, Bobby, Novelty, Brooklyn.
Noses, The, 179 W. 47, N. Y.
Nugent, Eddie, Trans-Atlantics, B. R.
Nugent, J. C., Lyric, Lincoln, Neb.

O'Brien-Havel, 616 52, Brooklyn.
O'Donnell & Golden, Crystal, Logansport, Ind.
Odell & Kinley, 146 W. 22, N. Y.
Ogden, Helen, 279 Citybourne, Chicago.
O'Hans, San, Orpheum, Denver.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
O'Neill, J. H., & Co., Bijou, Wheeling, W. Va.
O'Neill, Tommie, White's Gaiety Girls, B. R.
Oloff, Olga, Toredora, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Otto Bros., 10 Hawland, Roxbury, Mass.
Our Quartet, Irwin, Goshen, Ind.
Osava, The, Majestic, Houston.

Palmer & Dockman, Crystal, Logansport, Ind.
Palmer & Saxton, Grand, Portland, Ore.
Palfrey & Hoefler, Riverside, R. I.
Paputa, Crystal, Leipzig, Ger.
Parks, Dick, Empire, Los Angeles.
Paradise Alley, Poli's, Worcester, Mass.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Pattee, Mable, Bijou, Wheeling, W. Va.
Patton, Grace, Rollickers, B. R.
Pendleton, The, 135 Pittsburg, New Castle, Pa.
Pettis, The, Poli's, Scranton, Pa.
Peto & Wilson, Irene Meyers Co., Youngstown, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Perry & White, Miss N. Y. Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petching Bros., G. O. H., Pittsburg.
Peters, Phil & Nettie, Orpheum, Omaha.
Phantastic Phantoms, Orpheum, Utica.
Phillips, Leonard, Unique, Watertown, S. D.
Piccolo Midgates, Grand O. H., Chicago.
Pier & Fulton, Bijou, Wheeling, W. Va.
Pike, Lester, Fairhaven, N. J.
Pinkham, George, Orpheum, Salt Lake City.
Poliers, S., Orpheum, Chicago.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Watson's, Joplin, Mo.
Potter & Hartwell, Champagne Girls, B. R.
Powers Bros., Frank, Providence.
Powers, Mr. & Mrs. John T., 224 W. 14, Kansas City, Mo.
Primroses, Musical, Star, So. Pittsburg.
Pritzkow, Louis, Century Girls, B. R.
Probst Trio, Pottsville, Pa.
Psycho, Mlle., Mansfield, O., Indef.
Pulman Porter Maids, Cook's, Rochester.

Quintette, Alhambra, N. Y.
Quinn, Mike, Star, Seattle.
Quinn & Mitchell, Poli's, Springfield.

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Union Sq., N. Y.
Rain Dears, Poli's, Boston.
Rainbows, Star, S. Pittsburg.
Raleig & Harrington, Grand, Fairmount, W. Va.
Ramsey Sisters, Crescent, Chapayne, Ill.
Rastus & Banks, 21, Regent, Salford, Eng.; 28, Tivoli, Grimsby, Eng.
Ranfa, The, Findley, Findley, O.
Rawls & Von Kaufman, Orpheum, Leavenworth.
Rawson & June, Phenicia, N. Y.
Ray, Fred, & Co., 28, Orpheum, Minneapolis.
Raymond, Edith & Frank, Bell, Mexico.
Raymond & Harper, Family, Asheville, N. C.
Raynor, Val, Trans-Atlantics, B. R.
Redd & Hadley, World Beaters, B. R.
Redford & Winchester, Keith's, Jersey City.
Red & Earl, R. R. No. 3, Box 316, Los Angeles.
Reed, Harry L., Washington, Buffalo, Indef.
Reed & St. John, 454 Manhattan, N. Y.
Reed, John P., Bijou, Muskegon, Mich.
Reeves, Al, Reeves' Beauty Show, B. R.
Red Ravens, Boston, Lowell.
Rego, Jimmie, Yale, Kansas City, Mo.
Reinhart, Mellor, Ellsworth & Thomas, Majestic, Dallas.
Remington, Mayme, Orpheum, Omaha.
Rennee Family, Bijou, Muskegon, Mich.
Reusetta & Lyman, Trocadero, B. R.

Rever & Yair, Champagne Girls, B. R.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice & Cohen, Alhambra, N. Y.
Rice & Elmer, Empire, Hoboken.
Rich, Jack & Bertha, Bijou, Winnipeg.
Richards, Chris., 28 Orpheum, Minneapolis.
Richards, Great, Shedy's, Fall River.
Rich Duo, 218 E. 18, N. Y.
Rice, Fanny, Bennett's, Montreal.
Riley, Frank, Cozy Corner Girls, B. R.
Rinaldos, The, 1844 So. High, Columbus, O.
Ring & Williams, Crystal, Elkhart.
Ritter & Foster, Empire, Johannesburg.
Roberts Four, Orpheum, Reading, Pa.
Robert-de-Mont Trio, 722 E. 14, pl., Chicago.
Ronalds, The, 135 Broadway, Detroit.
Robisch & Childress, 341 No. Clark, Chicago.
Robinson & Grant, Lyric, Salt Lake City.
Robinson Parquette Trio, K.-P., Jersey City.
Robinson, Tom, Scribner's Big Show, B. R.
Rockway & Conway, Majestic, Ft. Worth, Tex.
Rogers & Deely, K. & P., 23, N. Y.
Romola, Bob, Bijou, Davenport, Indef.
Rooney & Bent, Hamersleten's, N. Y.
Rooney, Katie, 473 Manhattan, N. Y.
Rosalra, The, Hubbard Block, Muskegon, Mich.
Roece & Sims, Rents Santley, D. R.
Roesleya, The, Majestic, Brazil, Ind.
Ross & Lewis, 21, Hippodrome, Boscombe, Eng.; 28, Hippodrome, Portsmouth, Eng.
Romo & Simms, 135 Broadway, B. R.
Rosen, Jack, Air-Dome, Leavenworth, Indef.
Russell, Fred, Bowers Burlesquers, B. R.
Russell, Fred P., 456 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Russell & Held, Poli's, Springfield, Mass.
Ryan & Richfield, Columbia, St. Louis.

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Sargis, S., Miss N. Y., Jr., B. R.
Sandow & Lampert, Cozy Corner Girls, B. R.
Schaar Trio, 8130 Commercial ave., Chicago.
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schrock & Rice, 1223 State, Milwaukee.
Schupp, Grover, Rollickers, B. R.
Schmidling, H. H., 174 Chicago ave., Chicago.
Schneider, Milton, Grand, Boston, Indef.
Scott, Mike, Star, Charleroi, Pa.
Scott, Edouard, Grand, Reno, Nev., Indef.
Sears, Gladys, Parisian Belles, B. R.
Semon, Chas. F., Auditorium, Lynn, Mass.
Semous, The, Majestic, Muscatine, Ia.
Septette, Orpheum, San Francisco.
Seymour & Hill, Orpheum, Kansas City, Mo.
Seymour Sisters, Grand, Family, Newport, Ky.
Seymour, O. G. & Co., Main St., Peoria, Ill.
Seyons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.
Shack Bros., Orpheum, Boston.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Shirhart, Anson, Crystal, Detroit, Indef.
Shone, Madelyn, Windsor, Chattanooga.
Short & Edwards, 57 Middleburg, Brooklyn.
Shrodes, Two, Keansburg, N. J.
Siegler, Lillian, Harry Bryant's, B. R.
"Side Show," Poli's, Scranton.
Sidman, Sam, Columbia, Oakland, Cal., Indef.
Sidonias, The, Parisian Belles, B. R.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver & Emerite, 22 Grand, N. Y.
Silver Stars, Walker's, Gloucester, Mass.
Simpsons, The Musical, 204 E. 52, N. Y.
Siney's Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Cherokee, Ia.
Smith & Arado, 325 Converse ave., E. St. Louis.
Smith & Convey, Trans-Atlantics, B. R.
Smith Bros., 86 Howard, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Cook's, Rochester.
Somers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnnett, Annette, 22 Grand, N. Y.
Soper, Bert, Star, Altoona, Pa., Indef.
Spencer, Lloyd, Lyric, Houston, Indef.



SPISELL BROS. & MACK
IN "CAFE DE PARIS."
Week Oct. 21, Haymarket, Chicago.

Spooler, Lew H., Empire, B. R.
Spiller Musical Bumpers, 58, N. Y.
Stafford & Stone, Dixieland, Jacksonville, Fla.
Stanley, Mr. & Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orchard, Chicago.
"Star Bont," Gotham, Brooklyn.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius & Co., Hopkins, Louisville.
Stevens & Boehm, 325 E. 14, N. Y.
Stevens & Keeley, Washington Society Girls, B. R.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydel, B. R.
Stith & Stith, Orpheum, Mansfield, O.
Stoddard & Wilson, Gaiety, Springfield, Ill.
St. Elmo Leo, Family, Lancaster, Pa.
St. Julian, M., Watson's, Joplin, Mo.
St. Orgny, Francis, 22 Fortin, Worcester, Mass.
Strickland, E. C., Crystal, Colorado Springs.
Stuart & Keeley, 1553 Bway, N. Y.
Sturgis, Ida, Imperials, B. R.
Stutman & Crawford, 619 Washington, Williamsport, Pa.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan, W. J., H., N. Y.
Summers & Winters, Elite, Davenport, Ia.
Sunny South, Travel 28, Orpheum, Salt Lake City.
Subers, Emile, Orpheum, Des Moines.
Sutcliffe troupe, 21, Circus, Bury, Eng.; 28, Grand, Hamley, Eng.
Sullivan & Pasquelana, Travel; 28, Columbia, St. Louis.
Sutton & Sutton, High School Girls, B. R.

Sweeney, John B., 452 Turner, Allentown, Pa.
Sylvos, H., Forepaugh-Sells, O. R.
Sylvos, The, Parisian Belles, B. R.
Symonds, Jack, Orpheum, Chicago.
Syts & Syts, Crystal, Anderson, Ind.

Talcotts, The, Cooper, Mt. Vernon, O.
Tanan, Felix & Clara, 331 E. 96d st., N. Y.
Tanna, Family, Williamsport, Pa.
Taylor, W. B., Cole Bros., O. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, Orpheum, Springfield, O., Indef.
Tenora, Four, Pat White's Gaiety Girls, B. R.
The Quartet, G. O. H., Indianapolis.
Thorne, Mr. & Mrs. Harry, Hotel Braddock, N. Y.
Thompson & Carter, City Sports, B. R.
Tiddlewinks & Dugan, 508 Hudson, N. Y.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartet, Majestic, Dallas.
Tom-Jack Trio, Columbia, Cincinnati.
Tomkins, Wm., Columbia, St. Louis.
Torcat, Orpheum, Reading, Pa.
Toys, Musical, Winchester, Va.
Travers, Belle, Cozy Corner Girls, B. R.
Trillers, The, 346 E. 20, N. Y.
Truesdell, Mr. & Mrs. Howard, Orpheum, B'klyn.
Trocadero Quartet, Dixieland, Jacksonville, Fla., Indef.
Tybell Sisters, Sells-Floto, O. R.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyrolans, Casino, Lawrence, Mass.

Unita & Paul, Fair, Dallas, Tex., to Nov. 8.

Vaggies, Temple, Alton, Ill.
Valdare & Varro, Orpheum, Huntington, Ind.
Valmore, Mildred, Toredora, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van Cleve, Delton & Pete, Cozy Corner Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardelles, Electric, Pensacola.
Vardons, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Cirque Carle, Amsterdam, Holland.
Vedmar, The, 740 Amsterdam, N. Y.
Veona Belle, Str. Monessen, Pa.
Vincent & Westlake, Grand, Homestead, Pa.
Viola & Engle, 123 Montauk Ave., Brooklyn.
Violets, Three, Orpheum, Newark, O.
Voelker, Mr. & Mrs. Frederic, Orpheum, Denver.

Waddell, Fred & Mae, Orpheum, Chicago.
Walters, Harry, 1553 Bway, N. Y.
Ward, Alice Lillian, Orpheum, Vancouver, B. C.
Ward, Chas. B., Orpheum, Vancouver, B. C.
Ward Trio, 656 29, Milwaukee.
Ward & Curran, Orpheum, New Orleans.
Waldorf & Mendes, Family, Williamsport, Pa.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Vanderville, E. Liverpool, O.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toredora, B. R.
Wasburn, Blanche, Broadway Gaiety Girls, B. R.
Watson, Jos. K., Rollickers, B. R.
Webb, Harry L., Bijou, Kenosha, Wis.
Webb, Josie, Tiger Lillies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros., C. R.
Weber, Chas. D., Bowers Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch, Lem, Bijou, Jersey City.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy, Harry Bryant's, B. R.
West John A., 181 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, Indef.
West & Van Sicken, Nov. 4, Orpheum, Vancouver, B. C.
West, Drane & Co., Empire, Springfield, Ill.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston & Young, 23rd St., N. Y.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, 21, Empire, Swansea, Wales; Nov. 4, Empire, Leeds, Eng.
Wheeler Children, Theatrum, Mt. Pleasant, Pa.
Wheeler, The, N. Y. Stars, B. R.
Wheeler & Boser, Harry Hotel, Chicago.
Whelan & Searies, 305 W. 42, N. Y.
White, Ed. & Rolla, Majestic, Indianapolis.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., Hathaway's, New Bedford.
Whitehouse, The, She's, Buffalo.
Whitely, James, Trans-Atlantics, B. R.
Whitman, Frank, 604 No. 2 St., Reading, Pa.
Wiggans, Joe, Imperials, B. R.
Wilber, Marshall P., 256 W. 97, N. Y.
Wills & Hassan, Bennett's, Hamilton.
Williams & Mayer, 309 W. 55, N. Y.
Williams, C. W., Orpheum, Atlanta.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, 17 W. 115, N. Y.
Williams & Melburn, 185 Gregory, Rochester.
Williams & West, High Jinks, B. R.
Willard & Bond, Greener O. H., Cedar Rapids, Ia.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Armore Sisters, 1 Prima rd., Brighton, London, S. E., Eng.
Wilson, Alf, Male, Trocadero, B. R.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Windom, Parle, Cole Bros., C. R.
Wolf Bros., Circo Bell, Mexico.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Elmira, Ark., Indef.
Wood, Francis, Dominion, Winnipeg.
Woods & Woods, Majestic, Madison, Wis.
Woodward, V. P., 107 E. 31, N. Y.
Woodford's Animals, Rose Sydel, B. R.
Wordette, Estelle & Co., K.-P., Jersey City.
World & Kingston, Orpheum, New Orleans.
Work & Over, Poli's, New Haven.

Yackley & Bunnell, R. F. D. 6, Lancaster, Pa.
Yaito Duo, Empire, San Francisco, Indef.
Yerxas, The, Forepaugh-Sells, C. R.
Yomamoto Bros., Emerald, Adams Co., O.
Young & De Vole, Haymarket, Chicago.
Young, Harry C., Lady Birds, B. R.
Young, Ollie & Bros., Tech, Buffalo.

Cobb's Corner

SATURDAY, OCT 19, 1907.

No. 56. A Weekly Word with WILL the Wordwright.

BALLAD.

ORIGINAL!!! NEW IDEAS!!! NOVELTY!!!

'NEATH THE OLD — TREE, SWEET —

Busy with Joe Weber's new musical show.
Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark)—Summaring at Cobb's Corner 15th floor, Hotel Rand. "Close that window d'you want me t' freeze!"

WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

Zamloch & Co., Bell, Oakland.
Zanoras, Cycling, Bijou, Dubuque, Ia.
Zaras, 4, 104 W. 40, N. Y.
Zassell-Vernon Co., 141 E. 15, N. Y.
Zed, H. L., 28, Majestic, St. Paul.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348 1/2, Portland, Ore.
Zimmerman, Al., Empire, B. R.
Ziska & King, Orpheum, Reading, Pa.
Zobedie, Fred, Forepaugh-Sells, C. R.

CIRCUS ROUTES

Forepaugh-Sells.—Tyler, Tex., 19; Texarkana, Ark., 21; Shreveport, La., 22; Marshall, 23; Terrell, 24; Paris, 25; Greenville, 26.

Sells-Floto.—Natchitoches, 19; Shreveport, La., 21.

BURLESQUE ROUTES

WEEK OCTOBER 21.

When not otherwise indicated, "L. O." after show indicates it is "laying off."
Americans, Bon Ton, Jersey City.
Avenue Girls, 21-23, Star, Scranton; 24-26, Jacobs', Paterson.
Bachelors Club, Majestic, Kansas City.
Behman Show, Westminster, Providence.
Blue Ribbons, Euson's, Chicago.
Bon Tons, Star, Brooklyn.
Boston Belles, Gaiety, Detroit.
Bohemians, 21-23, Lyceum, Troy; 24-26, Gaiety, Albany.
Bowers Burlesquers, Murray Hill, N. Y.
Brigadiers, Imperial, Providence.
Broadway Gaiety Girls, Bijou, Philadelphia.
Bryant's, Harry, Garden, Buffalo.
Casino Girls, Standard, Cincinnati.
Century Girls, 21-23, Evansville; 24-26, L. O.; 28, Empire, Chicago.
Champagne Girls, People's, Cincinnati.
Cherry Blossoms, 21-23, Jacobs', Paterson; 24-26, Star, Scranton.
City Sports, 21-23, Empire, Albany; 24-26, Empire, Holyoke.
Colonial Belles, Avenue, Detroit.
Crackerjacks, 21-23, Bijou, Reading; 24-26, Gaiety, Scranton.
Dainty Duchess, Corinthian, Rochester.
Dreamlands, Bowers, N. Y.
Empire Show, Century, Kansas City.
Fay Foster, Lyceum, Washington.
Girl from Happyland, Gaiety, Indianapolis.
Golden Crook, Greenwald's, New Orleans.
High Jinks, Star, Cleveland.
High School Girls, L. O.; 28, Bowers, N. Y.
Ideals, Academy, Pittsburgh.
Imperials, Met. O. H., Duluth.
Irwin's Big Show, Waldman's, Newark.
Jersey Lillies, 21-23, Gaiety, Scranton; 24-26, Bijou, Reading.
Jolly Girls, Star, St. Louis.
Jolly Grass Widows, Monumental, Baltimore.
Kentucky Belles, London, N. Y.
Knickerbockers, Gaiety, Columbus.
Lady Birds, 21-23, Terre Haute; 24-26, Indianapolis.
Lid Lifters, Gaiety, Milwaukee.
Majestics, Casino, Phila.
Masqueraders, Gaiety, Pittsburg.
Merry Makers, Empire, Chicago.
Merry Maidens, Gotham, N. Y.
Miss New York, Jr., 21-23, Des Moines; 24-26, St. Joe.
Morning Glories, Gaiety, Washington.
New York Stars, Gaiety, Phila.
Nightingales, Theatre Royal, Montreal.
Night Owls, Lyceum, Boston.
Orientals, Star, Milwaukee.
Parisian Belles, Devery, Minneapolis.
Parisian Widows, Olympic, Brooklyn.
Pat White's Gaiety Girls, Columbia, Boston.
Reeves' Beauty Show, 125th St. Music Hall, N. Y.
Reilly & Woods, Bijou, Phila.
Rents-Santley, 21-23, Court Sq., Springfield; 24-26, Empire, Albany.
Rialto Rounders, Star, Toronto.
Rice & Barton, Trocadero, Chicago.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

Colonial, N. Y. City
Orpheum, Brooklyn
Alhambra, N. Y. City

THE TWO SHRODES

Keith's, Providence
K.-P. 23rd St., N. Y. City
K.-P. 125th St., N. Y. City

Alice Shrodes

INTERLOCUTORESS

McMahon's "Minstrel Maids and Watermelon Girls"
Management CHAS. SHRODES

Booked Solid
Week Oct. 21, Keith & Proctor's
58th St., N. Y.

JOE

KENO AND D'ARVILLE

ESTELLE

In a NOVELTY ACROBATIC DANCING and TALKING ACT

Written by MARION and PEARL

SEASON '07-'08, ORPHEUM ROAD SHOW

Oct. 21.—Cincinnati.
" 22.—Majestic, Chicago.
Nov. 4.—Haymarket, Chicago.
" 11.—Columbia, St. Louis.
" 13.—Olympic, Chicago.
" 25.—Indianapolis.

Dec. 2.—Louisville.
" 9.—New Orleans.
" 16.—Travel.
" 23.—Frisco.
" 30.—Frisco.
Jan. 5.—Santa Barbara.

Jan. 6.—Los Angeles.
" 13.—Los Angeles.
" 20.—One day stands.
" 27.—Oakland.
Feb. 3.—Salt Lake.
" 10.—Denver.

Feb. 17.—Travel.
" 24.—Kansas City.
Mar. 2.—Omaha.
" 9.—St. Paul.
" 16.—Minneapolis.
" 23.—Majestic, Chicago.

Mar. 30.—Haymarket, Chicago.
April 6.—St. Louis.
" 13.—Olympic, Chicago.
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'VARIETY,' City.

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(Signed) LaVEEN & CROSS.

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Maude Lambert

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Sam Devere's, Lyceum, Troy; 24-26, Gaiety, Albany.
Scribner's Big Show, Gaiety, Baltimore.
Star Show Girls, Howard, Boston.
Strollers, Folly, Chicago.
Thoroughbreds, L. O.; 23-30, Lyceum, Troy; 31-2, Gaiety, Albany.
Tiger Lilies, Dewey, N. Y.
Toreadors, Eighth Avenue, N. Y.
Trans-Atlantic, Empire, Cleveland.
Trocadero, Gaiety, Birmingham.
20th Century Maids, L. O.; 28, Eighth Ave., N. Y.
Vanity Fair, Empire, Toledo.
Washington Society Girls, Empire, Chicago.
Watson's Burlesquers, Buckingham, Louisville.
World Beaters, L. O.; 28, Majestic, Kansas City.
Yankee Doodle Girls, Star, Milwaukee.

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Beasey Sisters.
Bernard, Harry and May.
Bobme, W. A.
Brennan, James.
Burke, Chas.
Calhoun, William.
Carmen Troupe.
Carleton and Terre (Chicago Office).
Claffin, Josie.
Collins, M. D.
Crane, Lawrence.
Dewing, Arthur.
Denby, Walter.
Devine and Williams.
Donnelly, Henry V.
Dowling, Joseph.
Dumas, Florence.
Farrington, Rhoda.
Fields, Will H.
Figg, Chas.
Ford, John.
Fowler, E. W.
Gaudy, Louise.
Gilbert, John D.
Gillingwater, Claude.
Greer, J. H.
Herbert, Will.
Hill, Hamilton.
Hoey and Lea.
Hutch Amusement Co. (Chicago Office).
Kelcy, Alfred.
King, Kate Hope (Chicago Office).
Lackey, Jas.
Lemuel, John (Chicago Office).
Le Monts, The.
Leslie and Williams.
Lovetta Twins.
Macart, William.
Marks, Al.
Mears, Grace.
Moore, Frank (2).
Moore, Rhodes H.
Morrison, Altea.
Nelson, Walter.
O'Rourke, Eugene (2).
Parmer (Chicago Office).
Price, Beatrice.
Quigley, Helen.
Rae, Frank.
Sarll, Tony.
Starr, Mabel (Chicago Office).
Stephens, Hal.
Sully, Lew.
Waldman Brothers.
Tanner and Gilbert.
Walsh, Austin.
Ward, Fred.
Welsh, Thomas.
Wilson, Harry E.
Wroth, Ed.
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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESEBERG.

VARIETY'S Chicago Office.
Chicago Opera House Block,
(Phone Main 4380).

AUDITORIUM (Klaw & Erlanger, mgrs.; Milward Adams, director).—The idea of occupying the best seat on the main floor of this magnificent institution for 50 cents and witnessing the greatest aggregation of vaudeville acts ever arranged on one bill here, is an innovation to the Chicago theatre going populace. Interest centered about "Advanced Vaudeville," and the public becoming curiously determined to define, if possible, the difference between "advanced," "improved" and other surnames attached to vaudeville. The holders of seats on the main floor were late coming in Sunday night, and not until after the opening number was the huge theatre filled. The curtain was raised on the first part after two selections by the orchestra of fifteen, under the direction of Ivan L. Davis. The Zaretsky Troupe opened in novelty whirlwind and Russian native dances. The work by two members was roundly applauded. There was plenty of room for display to the full extent, and the dancers evidently were at their best. The act was appreciated. "That" Quartet followed and received an ovation. Their vocal powers were tested at the Majestic last season and it was not believed that their voices in the Auditorium would be heard to the same excellent advantage. Morrell's tenor filled the air with volumes of melody, and the harmony of the four thrilled

the spectators to the extent of spontaneous applause. They scored heavily. When Collins and Hart appeared the audience anticipated a portion of the comedy announced in the program, and before the act was half finished laughter and yells came from every portion of the house. They were the laughing hit of the bill, with their "Strong Men" and "Musical Cat." It is an absurd and very funny act. Clifton Crawford is a newcomer in this city. His mien of refinement was particularly observed. The first song was probably inaudible far up, but the second, with the voice raised, with the "sneezing" intermission caught on. After that he had no difficulty in impressing with a series of dialect stories and a recitation by Kipling entitled "Gunga Din," which proved him to be a reader of extreme merit. His voice was clear and distinct. Karno's Pantomime Company, with Billie Reeves, closed the first half. In "A Night in the London Slums," the mimic stage was here season before last, but a number of the incidents have been changed since. Reeves, who is new to Chicago, furnishes a great deal of amusement as the inebriated swell, and the piece is full of action and "rough house" from beginning to end. It has lost none of its oddities, and was liked. The Six Musical Cuttys have played in the Middle West before, but without an elaborate setting. They were first to appear after intermission. Their bit was distinct and emphatic. The manner of acknowledging applause is singular and too mechanical. It has been some years since Paul Cinquevalli appeared in Chicago; in fact, so long that it is doubtful if the present theatregoers remember him. He is a remarkable juggler. Skill, technique and grace seem to be his great accomplishment. He has an assistant who fills in comedy occasionally. The heralded star of the bill, and the most important feature was Vesta Victoria. Miss Victoria has never played in Chicago. The songs which she introduced else-

WANTED Comedy Acrobat

One who can do acrobatic dance and with reputation preferred.

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WATCH MY ROUTE



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5-GREGORYS-5

Headliner of all Headline Hoop Rolling Acts
The first big hoop act on the vaudeville stage and carrying seven hundred pounds of special scenery with changes of costumes for fourteen performances. Featured everywhere. The hit of every bill. BOOKED SOLID UNTIL 1910.
THE ONLY ARTIST WHO IS GENTLEMAN ENOUGH NOT TO WORK ON THE GREAT EVERHART'S IDEAS, and that is the cause of my great success in Europe.
Best regards to all my friends. Success. Success. Success. Success. Success. Success. Success. Success. Success. Success.

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Direction, F. A. BRANT. Exclusive Agent, AL SUTHERLAND.

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BIG HIT
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"Are a pair of well matched comedians; one working in grotesque fashion is a departure from the usual low comedy. They scored strongly."—S. F. correspondence VARIETY, July 31, '07
Have played return dates over the circuit since then. Will be East shortly, producing a racing playlet by Morris Manly, entitled "A Day at Oakland." Special drop in "one."

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Read what the Columbus, O. (The Home of all the Great Hoop Rollers), papers say about

HARRY

THE "KRATONS"

ETHELYN

Columbus "Evening Dispatch."

"The Kratons, colored, presented a hoop-rolling specialty that fairly eclipsed the great Everhart or Ollie Young, by which all hoop-rolling put on here is judged. Harry Kraton makes the hoops do everything but speak, and his manipulation is nothing short of the marvelous."

Columbus "Press-Post."

"Harry and Ethelyn Kraton have a hoop-rolling pantomime which deservedly made the hit of the evening."

"Sun," Columbus.

"Harry and Ethelyn Kraton (colored) present something delightfully new in a pantomime hoop act, in which very little of the ordinary is given a place."

Columbus "Citizen."

"The Kratons quite took the fancy of Monday's audiences with their hoop-rolling act, which is just a bit different from others of its kind."

"Ohio State Journal."

"Two acts in the bill stand out distinctly. One is that of Harry and Ethelyn Kraton in hoop-rolling. The hoop-rolling turn is a novelty and the Kratons compel the hoops to do seemingly impossible things. They obey the will of their masters almost as though endowed with life."

Original Creation "HOOPLAND"

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SAYS:

That brother Leo will be at the Sherman House until Nov. 1st, and will be pleased to receive all his and brother Gus's professional friends and have them hear many new songs from the House Melodious, and it goes without saying that before Leo leaves Chicago, he will have that city humming "School Days" and "That's What the Rose Said to Me" as much as they were hummed in New York.

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P. S.—Gus Edwards' Blonde Typewriters with Johnny Stanley will be at Proctor's 23rd Street Theatre, Monday.

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SPARERIBS

where had made her famous here before she ever contemplated coming West. Miss Victoria occupied a difficult place, especially on the first performance, before an audience which was critical and expected a great deal. It was 10:20 when her number arrived. The first song, "Don't Get Married Any More," followed by "Poor John," in which the audience joined in and continued even while she was making a change in costume for the next number. "Man, Man, Man" succeeded with "Ain't All Hones," and "Waiting at the Church" after. Miss Victoria gives a remarkable character study to her songs. Her voice is strong. Every word was delivered with perfect enunciation, and could be heard distinctly. She will likely become a great favorite in Chicago during her four weeks' engagement. She was on the stage a little over thirty minutes. The Six Samois introduced acrobatics and whirlwind tumbling. It is an ordinary Arabian act, and does not average with some seen at the other houses this and last season. Ida Fuller arrived too late to take her allotted place on the bill, and was obliged to follow the pictures. Miss Fuller offers a unique novelty in electrical effects. It is replete with dazzling lights and she manipulates the draperies in a skillful manner. The fire dance, with glittering scenery and varied lights, make the offering an interesting one. The "spot" light in the balcony was unsteady throughout the performance and there was not enough light on the stage Sunday night. Next week: Vesta Victoria (retained), Kara, La Emeralda, The O'Kobe Family, Josephine Sabel, Tonbrillon Troupe, James I. Morton, Green and Werner, Ida Fuller (retained), Dumond's Minstrels, Kelly and Ashby, Juggling McEans, Karno's Pantomime Company (retained).

MAJESTIC (Lyman B. Glover, manager for Kohl & Castle. Monday rehearsal 9).—The vaudeville offered the patrons of the Majestic this week is not impressed as "advanced," although a card in front of the house reads "Advanced Vaudeville." It must be admitted, however, that the bill is extraordinarily strong and expensive enough to attract the casual passer-by, even those who have never entered a vaudeville theatre. There are a few well-known celebrities on the bill boards. There is a contrasting character in the acts presented at the Majestic and the Auditorium this week. At the former there are only a few that could hold forth advantageously at the Auditorium. They are sketches and probably destined to serve in regular size theatres only. At the larger theatre the acts are more stupendous and costly. There are fifteen acts beside the Kinodrome pictures at the Majestic, while eleven, including the pictures, are given at the other. The same film subject, "Richard

houses. The first alphabet is allotted to LeWitt and Ashmore in a comedy sketch, "A Pair of White Ducks," which was well played. The "Two Lorettoes" follow with eccentric knockabout acrobatics. The team evidently came from across Croker's Orby" (Derby Race), is shown at both the pond. They are made up with wigs and grease paint beyond human comprehension. The contortion was the best thing they showed. Rosa Roma, a young woman with pleasing presence, played a violin quite artistically and rendered a good amount of music. The "Moto Girl" is new here, but similar acts have been introduced and the novelty is somewhat worn off. The audience was interested, however, and amazed at the remarkable nerve and posture of the young woman during the ordeal. Adele McNeill sang three songs, the last being the catch-iest. The party entertainment platform would suit her qualifications better. The act was Moore scored a bit with his "coon" songs. Cabrey Brothers came in with the neatest dancing seen in a long time, and Bowers, Walters and Crocker, billed as the "Three Rubes," furnished the first real comedy hit of the bill with their eccentric dancing, acrobatics and burlesque trapeze. William Connelley and Company again present "Peaches," which has been touched up in spots since previously at this house. The sketch made a hit and a substantial one, due to the excellent work of Mr. Courtleigh and Richard P. Collins. Hilda Spong, assisted by two male players, presented a one act comedy drama by Cecil De Mille and Walter Bunker. The scene shows the interior of a log cabin, evidently the Far West. The construction is clever, and it was well played. Spisell Brothers and Mack are new here. A special set is used. Their acrobatics and eccentricities brought more laughter than any other act on the bill, and they were the big laughing hit of the top night. Miss Irwin, who is probably as big a favorite in Chicago as any well known player who has visited the city for many years. Miss Irwin was, of course, given an ovation. She sang three catchy ditties in her customary jovial manner and resurrected "If You Ain't Got No Money You Needn't Come Around" and "Thousand Bells." She also recited two humorous poems. Miss Irwin is a drawing card. She played the "32 houses" here last season. Jesse L. Lasky's "Stunning Grenadiers" is a "girl act," embellished with three special sets and handsome costumes, mostly tights. The singing and military manoeuvres were liked. Miss Hereford, billed as "The Girl of the Year," a sweet voice of quality. The light was in the need cleaning. Maude Corbett is vivacious and full of dash. The act is complete and made a hit. It has some novelty and originality. Jack Wilson and Company gave their black face act. "An Upheaval in Darktown," and duplicated their previous hit. The new "straight" act about the most noticeable change in the offering. Clark's "Hazardous Globe" closed. It is a sensational cycle act. The bill should attract large crowds. The house was packed Monday night. Next week: May Irwin, Zelle de Lussan, Fred Walton and Company, Emmett Corrigan and Company, "Gainsborough Girl," Willard Simms and Company, Sidney Deary, "White Hat," and Austin's "American Beauties," Mile Marguerite, Arlington Four, Bergere Sisters, Musical Byrons, The Graziers, Eldridge.

CHICAGO OPERA HOUSE (Frank Rivers, manager for Kohl & Castle. Monday rehearsal 9).—The bill is one of the most diversified and attractive in the city. It is headed by Zelle de Lussan, though most of the acts have been seen at the other Kohl & Castle houses recently. Interest in them is undiminished from a meritorious standpoint. The list is headed by Zelle de Lussan, making her first appearance in vaudeville. "Polly Pickle's Pets," Joseph Hart's extravaganza, and Hal Davis and Company, "A Royal Family and Wife," are the scenic specialties. Others listed are: The Seven Madcaps; Searl and Violet Allen and Company; James; Cullen; Gartelle Brothers; Irma Orbasany's Cockatoos; Walter Haines; Brown and Brown; The De Comos, and Charley Crenyon.

OLYMPIC (Abe Jacobs, manager for Kohl & Castle. Monday rehearsal 9).—Charles Warner tops with Violet Gilette and George McFarlane; Empire City Quartet; Olerita; "Those Four Girls"; Edward La Vine; Barnar's Marionettes; Lillian Ashley; Locke, Russell and Locke; Kellar and Luther. The bill is not up to the usual standard, and the probabilities are that several of the acts will have been added to the program before the week is passed.

HAYMARKET (Wm. Newkirk, manager for Kohl & Castle. Monday rehearsal 9).—Eva Tanguay heads the list, which consists of Ryan and Richfield; Lalla Selbini; Piccolo Midgets; Wm. Tompkins; Emil Hoch and Company; Willa Holt and Company; Gil Burns; The Malcoms; Ross and Goelitz; and Robert Noma.

EMPIRE (William Singer, mgr.).—"The Lady Birds." Alf G. Herrington's new show, has undergone several changes since its arrival in the city, three days preceding its opening on Sunday last. The most noticeable change is in the roster. Cushman and LaClair joined the organization. They also took three others. A two act "extravaganza," entitled "The Isle of Samos" is given. The book is credited to Ned Nye and Bob Bly, and the music by George Nichols and Lester Keith. This sounds like a production. It would have the aspect of one

had the principals familiarized themselves more with the parts. There was only one comedian in evidence. He is Will Fox, made up as a Hebrew. Cushman used plenty of grease paint to make his Irish character grotesque looking, and a few others also took advantage of the same material. The setting, a seaport, is effective. The musical numbers are well staged and selections melodious. A young and pretty girl, evidently from the chorus, did very well with "Honey Love"; although in the first verse she was inclined to be timid. Cushman and La Clair give their specialty in the action, as the Clipper Comedy Four and Phil Doyle. Other parts are handled by Tom Jordan, Andrew Leigh, Phil Doyle, Wm. Cushman, Frank Millard, Chas. Moore, Robert Fisher, Helen Carey, Jules Newman, Lonise LaClair, Fay Darling and Isabel Hall. The costumes are pretty and evidently costly. The singing is fairly good and there is an active good-looking chorus.

NOTES.—The proposed building of a new theatre at Canton, Ill., on the site where the Bijou tent was located last summer, has been abandoned. The new vaudeville house which Henry Michaels is erecting, it is said, will be completed this fall.—Hutchinson, Lusby and Company, in Jack Burnett's sketch "The Girl Untrained," are playing dates for the Western Vaudeville Association.—Hy Greenway, having gone over the Western States circuit, is now on his way East from the Northwest after playing a number of the Sullivan-Considine houses.—Welch and Maitland will remain with "Vanity Fair" all season.—Chas. R. Newman purchased the Auditorium at Evansville, Ind., from Sanford and Small. Moving pictures and Ill. songs.—A vaudeville theatre is now being built at Negaunee, Mich., by L. R. Archer, of Chicago Heights, Ill., who runs a 10 cent house in that town. It will have all the appointments and conveniences the 85 feet length space will permit.—Sherman and DeForest, now with the "Cracker Jacks," will be transferred to "Vanity Fair" the week the show plays in Cleveland.—Morgan and Chester and James R. Waters have been added to the roster of "Vanity Fair." Bob Manchester, who was in Chicago last week altering and reorganizing the show, will travel with the company several weeks.—Mr. and Mrs. Victor Lee have 20 weeks booked through Illinois, Indiana and other states of the Middle West by their agent, E. L. Barbour.—Ramsey Sisters are booked in conjunction with Bert Wiggins in the Middle West by the Western Vaudeville Association.—The Garden City Amusement Company, which has originated at the Auditorium a number of weeks ago, contemplates building a new theatre here. The officers of the company are: Will J. Davis, manager, Illinois; Harry J. Powers, manager, Powers; George W. Lederer, manager, Colonial, and Lincoln J. Carter, manager, Crispin.—Theatre producer. There are of audience and experience. Each owns one-fourth of the capital stock. The company proposes to give performances and lease theatres. Levy Mayer, attorney for Klaw & Erlanger, is the advisory counsel.—Ed. and Hazel Lucas, formerly vaudevillians, left the "Uncle Jock Sprucey" company, and organized a show of their own for the smaller cities in the West.—The Muchlins closed 10 weeks in the Northwest and will play around this section for several months.—Lahl and Ceill, of the Harvey Stock Company, made their appearance in vaudeville at Minneapolis last week.—Makurl, the violinist, fainted on the stage of the Olympic Theatre during his performance. He was taken to a hospital and was carried to his dressing room in an unconscious condition.—Melville and Azelle, after several weeks' vacation on their farm at Grass Lake, Mich., resumed their engagements, opening in Michigan.—Lamb and King are playing on the Ammons circuit in Indiana. They are recent arrivals from the Coast.—Arnt Augustus will close the Golden Gate shows Nov. 4 and return to vaudeville.—The Three Alronas will, in December, when they start on a circuit in Ohio, be known as the Alronas-Zaller Trio.—The new Novelty Theatre, Topeka, will be completed by January 1, according to Manager S. R. Wells.—There will be at least six moving picture theatres in Dubuque, Ia., this season. Three places have already been installed in various parts of the city, and two more will be in operation within a few months by the De Gon Company, of Waterloo, Ia. Another resort will probably be started by Manager Sodini, of Moline, Ill. In addition to the picture shows there are two vaudeville houses at the Grand Rapids, while a combination dramatic and vaudeville theatre, it is reported, will be added late in the fall.—Herbert, "The Frog Man," ends his season with the Sells-Floto Show on December 2nd, when he goes in vaudeville.—Jeanne and Ellsworth are resting at their home in Derby, Conn., and scheduled to appear in the Middle West in February.—Colfax, Wash., will have a picture and vaudeville theatre this season. K. C. Mainlight and W. D. Manville are the promoters. The place will be known as the Bijou.—Three Juggling Bannons, billed at the Chicago Opera House for this week, had their time re-arranged and left for New York where they open for the United in two weeks.—Seven Russell Children, in a minstrel act, are playing in the Northwest.—When Fred L. Price finishes his time on the Ammons circuit he will go further West.—Belle Gordon, "The Athletic Girl," returned from the Coast, where she played the Western States and Pantage's

A Sensation at Kolth's, Phila.

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MY IRISH ROSIE MISS KILLARNEY

AND

HERMAN

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AT LIBERTY

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circuits. She starts on return engagements in a few weeks.—Wheeler and Rosey are in the Middle West.—Darrow and Mitchell have been booked through Indiana by Henderson's Agency.—George Silver, the theatrical caterer, gave a banquet on Thursday last to the coryphees of "The Talk of New York," playing at the Colonial Theatre. Among the feminine contingent were Corinne Lehar, Mazie LeRoy, Camille Buehler, Marian Doune, Edna Foster, Alice Clayton, Billie Wilson, Sadie Livermore, Jessie Whitney, Gertrude Vanderbilt, Rose Leland, Margaret Donnelson, Evelyn Jarrett and Vera Stuart.—Among the acts playing in the Middle West at present are Corrigan and Hayes, Billy McBrean and Brothers, Webb, Romola and Webb, Gilmore and La Tour, Mary and Rowe, The Hollands, Holmes and Waldon, Vida and Hawley, Dubecs' Dogs, O'Connell and Golden, Fusser Bros., the Harringtons, Hanson and Drew.—Bijou, Beloit, Wis., opened last week under the management of W. Lincoln.—Perry and Burns are coming from the East to all Western time.—S. Frank is the new manager of the Bijou, Jacksonville, Ill.—Maude Gillette wants a Western opening. She is at present in New York.—The bill at the Star, Elgin, Ill., this week is one of the strongest ever put together in that city. It is composed of Jolly and Wild, Bernard and Coleman, Green and Green and the "Auto Girl."—The Lorré Troupe is headed Westward to play the time arranged through Henderson's Exchange.—The Bijou, New Orleans, a 10 cent house, opens the 20th under the management of McAllister and Morris, owners of the Electric Theatre in that city.—Ward and Curran are playing a special engagement at the Lyric, Mobile, this week.—R. E. Rickson, vice-president of the Inter-State Circuit, is in the South looking after a number of fairs in which his company is interested.—Connely and Klein, with the Empire Show, have split. Klein remains with the organization.

BUD J. EUSON'S (Sld J. Euson, mgr.).—"A Little of Everything" is properly applied to the show given by Batcheller's "Boston Belles." Following a succession of mediocre and incomplete attractions this organization earns absolute distinction as the best that has played at Euson's so far since the season opened. "The Wanderer From Nowhere" is described as a "musical farcical comedy" by Euson. It is consistently upholds superiority over the series of so-called "musical comedies" some burlesque managers tenaciously take pride in paragoning with emphatic notation. There is a great deal in the show the discerning supporter of improved burlesque will admire and enjoy. The show is divided into acts. There is no olio. The first reveals an exterior in the far West where cow punchers, cow girls and other Western types in accurate attire are found. There is also a "story" and it is pertinently unfolded, interrupted frequently by very attractive musical numbers, staged ostensibly in "production" style

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A 20-minute whirlwind of applause and laughter, handled by two versatile women.

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by Evelyn Carrette. Edgar Bixley is the only comedian, and he is so droll and efficient in the comedy elements that every opportunity for wholesome humor is taken advantage of. He is legitimate, in fact, more so than any other comedian who has been identified with burlesque in recent years. He scores an individual hit with the musical instruments, also with a monologue in the action of the first act. Rice and Walters appeared in their rural acrobatic comedy eccentricities and did very well on account of the numerous bumps and absurd antics. "The Enchanted Tree," a mythical narration with selections from "Faust," rendered by May Bryant and chorus in costume, is an innovation in burlesque. "Songs of Other Days," a descriptive melody by Bixley and Fred Nolan, was artistic, especially the verse with organ accompaniment. There is a splendid dancing number by six good-looking girls, and "My Idaho Girl" received several curtain calls, due entirely to the nimbleness and activity of Minnie Burke, who is a very clever dancer and seems to grasp the definition of every syllable with marked expression. The Oriental number is embellished with two sets of showy costumes and at times the ensemble was reminiscent of comic opera. Stronger voices would place the singing in that class. In the "Honey-moon" number the ankle dresses are odd in design and unique in conception. A radical departure was the numerous changes in dress by the male members. The patriotic finale is not stereotyped, and while the American emblem is displayed in true patriotic style, it is unostentatious and convincing. May Bryant has a good

soprano voice. It has power and quality. In the brown suit she strikingly resembled Pauline Hall when the latter was in her prime. Fred Nolan interpreted a "rube" of the far Western type quite capably and Chas. Banks appeared as a Frenchman, later assuming a character usually found in spectacular fables—a formidable Rajah or Sultan. There is novelty in the show, and the incidents follow in surprising sequence. It is full of delightful musical comedy atmosphere, and with a few changes and stronger vocal chorus the performance could serve well in the better class houses.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.)—Week 6: There was nothing of decided novelty among the new comers and the second weekers carried the program. Les Anblin Leonel, a pair of fantastic singers and dancers, were too Frenchy to suit the Orpheum clientele, who received them rather coldly. The Four Arconis proved a clever quartet of acrobats. They introduce a novelty in the way of a spring board work, the "spring" coming from the weight of one of the heavy men. A low comedy element gained some laughs. Murphy and Francis, a colored duo, won a place for themselves with some clever singing and dancing.

ing. Mason and Bart, comedy gymnasts, completed the new comers. The holdovers were Bartholdi's Cockstoes, Minnie Seligman and William Bramwell, Lucy and Lucier and the Eight Vassar Girls.

NATIONAL (Sid Grauman, mgr.)—Week 7: The bill was not up to the usual standard, the two star turns being held over from the previous week, The Kuhns and The Eddy Family. The Eddys still hold their place as closing number with the same routine of acrobatic and wire work, sensational in the extreme. The number easily bore repetition. The Kuhns in their third week offered an entire change of singing numbers. The house insisted, however, upon an encore of "Marluch at Coney Island." The old legitimate favorite, Darrell Vinton, making his first appearance in vaudeville here, was rather disappointing, utilizing an old idea unsuited to his talents and supported by a company, two of whom have all the earmarks of amateurs. Vinton will have to improve both play and players if he is to continue in this new field. Eddie Sawyer, showing clever balancing on the flying trapeze, was the opening number. The Pryors have what they term an "act for the smart set," distinguished mainly by the dancing specialty of the woman which ranks with the best. The girl's singing could be cut to advantage. Trainor and Mohler, black-face artists, were well thought of, the eccentric dance of the comedian being one of the hits of the bill. Mr. and Mrs. O'Brien have a dreary batch of talk along familiar lines that they continued without interruption until the house showed evident signs of distress. Their conver-

sation is bright in spots and with judicious editing and the introduction of another song to break the monotony, could be delivered to good advantage.

PRINCESS (Sam Loverich, mgr.)—Week 7: The houses since the two-day policy was inaugurated show a decided improvement. Mr. and Mrs. Esmond, presenting "The Soldier of Propriety," proved one of the most popular offerings of the week. The Marconis, an electrical act much on the order of the Volta experiments recently at the Orpheum, held interest. The Alpines, a male singing trio recruited from the recently disbanded Lombardi Opera Company, showed good judgment in the selection of their numbers and won approval. The Wolf Bros. had a taking routine of acrobatics. The Sam Sidman Company, in their one-act musical farce, proved a laugh winner.

WIGWAM (Sam Harris, mgr.)—Week 7: Frank Hall, the lion tamer, presenting "Wallace," the monster king of beasts, was a heavily featured attraction and proved a strong drawing card. The Burlinos were on early, showing to good advantage with a slackwire act away from the ordinary. Davis and Walker registered a success with singing and dancing of merit. Bunth and Rudd were a laughing hit with their burlesque magic act. Eugene Blair held a prominent place and scored.

NOTES.—Previous to their departure for Chicago "That" Quartet was tendered a banquet at a local rathskeller by Manager Grauman, of the National. The Three Kuhns were also present.—The Western States have added to the cir-

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UP
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cult besides the Empire at Los Angeles. The Empires, Bakersfield, Long Beach (newly built), San Diego; Crystal, Tucson, Arizona, and houses at Phoenix and Douglas in the same State. These houses, in conjunction with the recently acquired house at Albuquerque, make a strong basis for the intended Southern Circuit.—The Victory, San Francisco, is scheduled to open with three-a-day vaudeville November 3. According to present plans this house, together with a chain recently formed through Texas and other Southern States, will handle acts as they finish the Mozart time. It is said that the Unique, Los Angeles, now booking through the Western States office, will join this new circuit. John Considine spent the week of 7 in this city. What was accomplished during his stay has not yet been announced.—As already announced, the Grand Theatre, Sacramento, is now controlled under a five-year lease by a combination of Western States people, including Sam Harris, Edward Ackerman, Ralph Pincus and Hal Curtis. There was considerable dissatisfaction with the conduct of this house since its opening and the Western States office was handicapped by the fact that the bond filed as security was signed by Promoter Riley, of Goldfield, Nev., who, upon investigation, it was learned, was practically without backing.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,

278a Tremont Street.

Two and one-half mighty good vaudeville shows are the result of the dealing of the cards this week, the good ones being at the Tremont and Keith's, while at the Orpheum is the half. The Tremont has the best show of its series—every member being in the A1 class. A change has been made in the conductor's chair there, Warde Johnston being succeeded by Viggo S. Arntzen who was formerly first violin at Keith's. Harry Beck, who formerly led the Keith orchestra, is to become first violin at the Tremont.

KEITH'S (H. D. Dupee, res. mgr.).—Nance O'Neill is high card here in a condensation of "Lesb" called "The Jewess." Miss O'Neill is regarded as Boston's own actress, and achieved a distinct personal triumph this week. She has rather poor support, however—McKee Rankin being almost useless. Kitty Trane, the juggling equestrienne, holds second place with her horses and dogs and does a novel act that is well received. Genaro and Bailey get some great "hands," particularly for their cake-walking, while the Waterbury Brothers and Tenney give real entertainment, particularly Tenney in his black-face comedy work, which is unusually good. The Howards, in "The Messenger Boy and the Theatrical," are familiar here and keep to their old act, which still makes good. "The Five Madcaps" have a snappy pony ballet act, and Jimmy Lucas, an importation from the West gives out some really original ideas in a monologue. Jimmy can stay here as long as he likes and be welcome. As neat a bar act as ever seen is that by the Rigoletto Brothers, with their instrumental side line, but Paulinetti and Piquo do rather a short acrobatic turn. The Vaughners, colored, do a refreshingly clean and brisk "coon" act. Le Dent, juggler, and the Harlem Brothers, odd acrobats, are the opening numbers.

ORPHEUM (A. J. Duffy, mgr.).—Half of the bill at the Orpheum this week is weak, and half very strong. It begins weak and ends with a flourish. But this, very likely, is the result of circumstances, for Juno Salvo, the magician, booked to open the bill, was taken ill here Sunday with stomach trouble and could not go on. Milton's dogs and Blamphin and Hehr were drafted from Keith's to make up for him. Headlined is the Moore-Counties sketch, "The Man's the Thing," which goes well, even though the men act like a lot of amateurs. The "Seventeen Human Flaps" makes a good "girlie" act. They are all well formed, sing well and march better. Frank Fogarty, the Dublin minstrel, is the real bit of the bill. He has twenty minutes of solid laughs to his credit. If he would stop before singing any alleged limonicks he act would be even better than it is. Charles Wayne and Company in "10 A. M." have a good laugh producer, and Welch, Francis and Company in "The Flip Mr. Flap" are as good now as when seen here before. Blockson and Burns do a black-face acrobatic act that has many good points, and Black and Jones are colored men whose dancing is far above the average.

TREMONT (J. B. Schoeffel, mgr.).—There isn't a weak number in the bill this week, and things move much swifter than heretofore. The attendance is increasing. Claire Romaine is high card and makes a big hit. May Ward with her eight girls is another big feature, the dancing catching on particularly well. Barnoid's Dogs and Monkeys remain another week. Midgley and Carlisle are back with their rural skit. They are still good. Bellman and Moore might leave out the burlesque on "Camille" to good advantage, for it doesn't "carry" to the audience. The rest

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Open Oct. 21 Mary Anderson Theatre, Louisville, for Klaw & Erlanger.

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Have no open time except
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of the act is good. The Mowatts do a really great club juggling act, and Calcedo, on the opposite end of the bill, is equally as good on the wire. Keefe and Pearl could better their act by leaving out the horse play at the start and working straight. Julian Rose is good in his Hebrew monologue.

PHILADELPHIA

By GEORGE M. YOUNG.

FORREST (Klaw & Erlanger, mgrs.).—Being more evenly balanced from start to finish, the week's bill of "Advanced Vaudeville" proved one of the best, if not the best, that has been given in the Forrest. Monday afternoon's audience was the largest I have seen in the house, but it was as usual unresponsive, and the best acts on the bill were let go with but slight recognition. The Romany Operatic Troupe, in the musical sketch "Gypsy Life," was the feature, and proved one of the best singing acts heard here. Several members of the Zingari Troupe, including Alexander Bevan, featured, are members, but Bevan is not the central figure he was in the other piece. Individual honors go to Florence Quinn, a soprano with a clear, sweet voice and an abundance of magnetism. Rosa Garretti is an accomplished violinist. With the exception of the "Rigoletto" number, which was poorly sung, the selections were given with excellent treatment, and the act entire is splendid. It seemed poor judgment to open the bill with so good an act as the Danmar-Schiller Troupe (New Acts), but they gave a good start. The De Faye Sisters pleased mildly with their musical act, which is in need of a change. "Fishing," one of the Harry Tate series of English comedies, was repeated with a change of cast. A brother of Harry Tate had the principal role, handling it skilfully, but no improvement was noticed in the remainder of the company. The act was well received. Hal Merritt was among those best liked on the bill. He has varied his offering, but not enough to warrant the classification "special" extraordinary engagement." He still retains "Sarah Brown" for his singing number. W. C. Fields again scored with his comedy juggling. Fields never worked to better advantage than he did at the opening show, the misuses being confined to one or two of his most difficult tricks, and his quiet vein of comedy was much appreciated. Eddie Girard and Jessie Gardiner were pleased with the sketch "Dooley and the Diamond." The sketch is familiar here and remains almost the same. New singing numbers were introduced, but Girard still sticks to his dancing and "monkey shins" he used in the days when "Natural Gas" was a reigning success. Miss Gardiner looked, as she always has, neat and attractive. The really weak act on the program Monday was John W. Ransome. He appeared in his "Prince of Plisen" make-up and offered a monologue of light texture, adding one song which had no merit and was poorly sung. Ransome was here recently in "The Hardy-Gurdy Girl," and is remembered for some very good work in vaudeville, but of his present offering he proved a poor substitute for Lew Sully, who, according to announcement, cancelled the week owing to illness. Mme. Etolle's horses, including Vinella's "boxing stallions," put a good finish to the bill, the act being the same as shown before. An exciting series of auto racing pictures were also shown.

KEITH'S (H. T. Jordan, mgr.).—Gertrude Hoffman, of whom New York critics have sung much praise, made her initial vaudeville appearance here as the headliner of this week's bill. Following numerous mimics and impersonators, the act offered by Miss Hoffman proved a novelty. All of her impersonations are burlesques, and for this reason, probably, Keith's audience did not respond in the manner of New York's, though her burlesquing of Anna Held, George Cohan, Eddie Foy and the "Gibson Girl" were really cleverly done. Miss Hoffman, however, was better liked as herself, opening with a catchy number in which two "plants" are used to good effect, and closing with some sprightly dancing. Miss Hoffman followed the Henry Lee idea of making her changes in an improvised room on the stage, which was in itself novel for a woman. Miss Hoffman was well received, though she did not go as well as expected. Filling the fifth engagement at this house, The Boston Fadettes supported their reputation as singing four songs, two new, and all meeting with warm approval. For a finish he added a little step dancing, and it rounded out an act which pleased in every particular. Charles E. Evans and his capable company repeated "It's Up to You, William," one of the best laugh-winners in vaudeville. Warren and Blanchard furnished one of the best singing and talking acts we have had in a long time. Blanchard's singing is far above the average, and

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THE ORIGINAL DANCING JUGGLERS.
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The Girl Who Writes the Songs She Sings

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In LEW SULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"
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NOTICE

BUCKNER, Cyclist, Will Hereafter Be Associated With This Office.

P. S.—BUCKNER JUST RETURNED FROM A TOUR OF EUROPE and now has the signatures of some of Europe's greatest acts which will be HANDLED EXCLUSIVELY through this office. While abroad the following acts were booked: Exposition 4, Arnold's Leopards, Elsie Faye, Bissett and Miller, Carmen Troupe, Mareena, Navarro and Mareena, Cornalla and Eddie, Keeley Brothers, Marshall and King, Two Kings, Latina, Buckner, etc. NEGOTIATING SEVERAL OTHERS. Acts I haven't done business for up to date will make no mistake allowing me to continue with their business till Dec. 15th. I WILL BOOK YOU.

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My opinion of acts which I saw while in Europe gladly given to Managers and those interested.

Warren's comedy held up the laughs. The two have added a strong finish, and scored a big hit. The Village Choir made its usual good impression. Ziska and King have changed their style of working in the comedy and magic specialty. It is an improvement over the former, and many of the tricks are skillfully performed. Johnson and Wells, colored, showed some rather attractive dressing, to make up for the balance of the act, which is weak. Tom Moore, the "coon" shouter, was the best of the three-day numbers. Bobcay's Whirlwind Arabs offered about the usual routine of ground and lofty acrobatics, pleasing. At least two or three have been members of other Arab troupes appearing here. Robertson and Fanchette have a singing and dancing act of ordinary merit. The Grotesque Randolphs, Eddie Collins and Ward and Weber, a dancing act which met with favor, were among the other early acts. The auto racing pictures were retained. Gertruda, an importation, is under New Acts.

PEOPLE'S (Klaw & Erlanger, mgrs.).—"The London Models" is the feature on this week's bill and resulted in attracting liberal patronage. The balance of the bill included Carroll and Cook; Charles R. Sweet; Seebuck; the Keatons; Billy Van and Herbert's Dogs.

TROCADERO (Fred Willson, mgr.).—Campbell and Drew's "Tiger Lilies" is again a "one-man" show and suffers only in this respect. The program credits George P. Murphy, who is featured, with being the author of the first part, but the printed announcement is superfluous, for the show is Murphy from beginning to end. Almost every laugh in the show is supplied by him and if the other members of the company are able to earn them, they are given little opportunity. In the burlesque, which appears to be a copy, or at least an adaptation of "A Night in a London Music Hall," John Hart is given a chance and makes good, suggesting that he be tried further. He has nothing but the announcing to do, but he brings many a laugh. The first part is styled "The Twin Sister," although there is little to show that the title might not as well be anything else, except the simple announcement by one of the supposed twins, who do not look alike, that "It's all a mistake, I'm your twin sister."

There is plenty of worn material used and only one good number, "Monkey Land," led by Grace Lillian, to redeem it. Murphy himself is funny and in both burlesque parts he furnishes plenty of laughs, but he would probably gain greater honors were he to give others a chance to help him out. Murphy still sings "Garden House," good for liberal applause. Carrie Ezler injects a few brief moments of comedy. Josie Webb and Una Lillian Ellsworth pose as "the twins," the wearing of black velvet dresses being the nearest resemblance. Except Grace Lillian, who leads two numbers, there is not a change of costume in the first part and eight of the girls are attired in dingy looking red dresses. These look odd and even the trimmings on the garters worn, are tangled, or missing entirely. Some dressing is shown in the burlesque, but none of it is attractive. As an almost noiseless "Man From the West," Jack Irwin is at least original. In the "music hall" burlesque, Murphy and Carrie Ezler work from one box, while Harry J. Ellsworth, as a "drunken sailor," fills in the Billy Reeves end. There is also another "copy" act, one of the chorus girls appearing as "La Red Domino," without a mask. She is a fair dancer with a slight wiggle. Jack Irwin closes the olio, scoring with his recitation of "The Kid's Last Fight." The opening number is a singing and dancing act of fair merit by Grace Lillian and John Marion. They have a youthful appearance and dance well. Discarding the ugly headgear will help Miss Lillian's appearance. Carrie Ezler and Josie Webb have changed their act but little, except that they depend more on singing than usual, and it is a weak effort. They make a strong appeal for "kind applause" in their closing song to the music of the "American Patrol." Miss Ezler does a good Italian character bit. Mr. and Mrs. Harry Ellsworth are using an old theme for a sketch which they call a "society play." The bright spot is Mrs. Ellsworth's good appearance, which she also makes throughout the show. The principal need in the "Tiger Lilies" show is for Murphy to rewrite the parts and utilize the other members more. To the credit of the show it can be said that there are many laughs from start to finish. Murphy is always funny and the Trocadero audience likes the "Lilies" very much.

NOTE.—There was a big bumper by the "White Rats" held at the Casino last Friday night. There were sixteen "Rats" present, including James Cooper, Al Shean, George Evans, Will H. Smythe, H. De Vay and others. A min-

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KEITH'S THEATRE.

In attending a vaudeville performance one generally judges the act that receives the most applause as the big hit of the bill and for that reason La Petite Mignon can be classed as the leader on the programme at Keith's Theatre this week. This little mite of a woman was recalled a number of times and each time the large audience showed their appreciation of her efforts by an almost unanimous clapping of hands. She had a good voice for her kind of work and this was strongly accentuated with proper gestures and unique steps in dancing she imitated a number of well known artists, including Anna Held, Marie Dressler, and the always popular George Cohan.

Her act followed several of lower grade quality and her first appearance was applauded, but what she got afterwards was pleasing to any artist. The imitation of Eva Tanguay was true to life in that popular song "I Don't Care," and outside of Mignon's small stature one really thought Miss Tanguay was before them. She was obliged to repeat George Cohan's peculiar nasal twang and odd steps a number of times.

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strel first part was put on, with Hugh Mack, of the Olympia Four, as Interlocutor. Will Smythe and George Evans scored hits with their songs. Several theatrical managers, newspaper men and members of various companies playing in town were among the guests.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Samson and Bellah, novelty equilibrists, opened the bill and scored! Bertie Herron, "The Minstrel Maid," novel act, and went big; Franklyn and Keane, in "Her Trial Marriage," clever and well acted playlet; Lola Cotton, mind reader, created a sensation; The Makarenkos, gypsy duo, fine; Adams and Drew, conversationalists, good; Rae and Benedetto, comedy aerial gymnasts, none better here this season.—PASTIME (E. P. Holland, mgr.).—Adams and Adams, impudent act, splendid; Carl and Carl, comedy skit, fair; Harvey and Adams, acrobats, hit of the bill; Manie Lushan, soft shoe dancer, good.—SOUTH SIDE (E. P. Holland, mgr.).—The Barnells, living statuary, neat, showy act; Miss Hazleton, ill. songs, fair; Mile. Zarzaza, globe serpentine dancer, excellent; Harrison, West and Harrison, comedy, went fine.—STAR (J. B. Thompson, mgr.).—Stock burlesque and vaudeville. Attendance good.—Coming: Ringling Bros.' Circus will exhibit here during November. BRIX.

BAY CITY, MICH.

BIJOU (J. D. Milmore, mgr.).—Arthur O'May, comedian, fair; Louise Campbell, Scotch prima donna, fair; Dutch Walton, musical monologue, receives hearty applause as usual; Creo, a big drawing card and is the talk of the town. H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (E. M. Hart, mgr. Monday rehearsal 10).—Elsie Harvey and Field Boys, singing and dancing, very good; Wood Brothers, rings and acrobatic feats, wonderful development; Howel and Scott, Hebrew comedians, won the audience; Mr. and Mrs. Harry Thorne and Company, big laughing hit; Nessen, Hunter and Nessen, comedy juggling, good; Exposition Four, musical act, very good; Beyers and Herman, "The Clown and the Skeleton," a winning act. JOGERST.

BUFFALO, N. Y.

The best in vaudeville is being offered at the two houses and "advanced vaudeville" is pushing along with increased patronage. Shea's houses still have the capacity look.—SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Dan Burke and School Girls in a rollicking skit, clever; The Sisters Macarte, dancers in mid air, pleasing; Mullen and Correll, humorous; Jack Norworth, great big hit; Leon Morris and Company, with ponies, dogs and monkeys, won favor; Kemp's Tales of the Wild, a novelty; Frank and Jen Latona, received a welcome; Emmet Derooy and Company, in "In Dreamland," a headline hit.—TECK (John Olshel, mgr.).—An extraordinary good bill. Arthur Prince, ventriloquist, good; Eva Mudge, "The Military Maid," a winner; The Goltz Trio, slack wire novelty, good; Maude Lamber, found favor; Louis Simon and Grace Gardner, "The New Coachman," side splitting; Mile. Chester and her statue dog, pleasing; Billy Clifford, clever as ever; Konorah, the mystic calculator, a great act.—DIXON.

CINCINNATI.

By HARRY HESS.

VARIETY Central Office,

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STANDARD (Frank Clements, mgr.).—Trocadero Burlesques. Show opens with "Fun at Doody's Drug Store." Frank Finney, Jack Burke, Claude Radcliffe and Ella Claus made most of the fun and they kept the audience in continuous laughter. The chorus is good looking, well costumed and good singers, and put enough energy in their work to help make it go, but the female principals are weak vocally. The closing burlesque, "On the Panama," was one of the biggest hits ever scored at this house. The audience kept applauding Frank Finney from start to finish. The olio opens with Jack Boyce, monologue, very good; Ella Claus and Claude Radcliffe, songs and dances; Dave Ranzetta and Grace Lynnon, acrobatic act, excellent; Alf and Mabel Wilson (colored), applauded. The show

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EDDIE LESLIE

Big success at Shea's Theatre, Buffalo, N. Y., last week.

Re-engaged this week for Shea's Theatre, Toronto, at DOUBLE SALARY—WATCH HOW I NURSE IT. I'm up to the second. Many thanks to Managers Shea and Alf T. Wilton for their kind treatment, also Felix and Barry. Good luck to Tom Gillen. I saw him out West. He was a riot. He will make some of you single turns hustle when he gets back East. Only agent, ALF T. WILTON, St. James Bldg., New York. Big hit this week. Bennett's, Montreal, Oct. 31. K.-P. time to follow.

as a whole is very good and they were given good notices by the press. Business fine but during the middle of the week fell off on account of the warm weather. **PEOPLE'S** (James E. Fennessy, mgr.).—The High Jinks Burlesques (Robert Mills, mgr.). This is the same show which last year was known as Dreamland Burlesques, with "Roseland," a musical skit in two acts. Joseph Donner made a very good "Irish comedian" and Harry Kooper in a German character was very funny. The balance of the company only pass muster. The chorus is fairly good looking and made up of willing workers, but there are one or two voices which sound harsh and rasping. Two of the girls in the chorus sang "Hannah from Louisiana," which is among the best things in the show. The olio consists of John West and John Williams, comedians, and their act went big. Beside Harlowe, assisted by Chas. Barrett and Harry Kooper, in a sketch called "Star of the Kerosene Circuit." Joe and Nellie Dornier, sketch duo, save a poor act of some good Bowery dancing at the close. Ab. Eli and Henry Pelsner, acrobats, do very nicely. The show was not nearly as good as when Dave Marion was with it, and lacks the vigor displayed on its former visit, but, nevertheless, gave a very creditable performance. **COLUMBIA** (H. M. Ziegler, mgr.). Sunday rehearsal 10).—The bill opens with Burt and Bertha Grant, a colored team who do very nicely; Sisters Urma, acrobats, have a very bright and spectacular turn; Geiger and Walters made good, Geiger is an excellent violinist; The Kinsons, comedy musicians and imitators, are very good musicians but the comedy is very insipid; George Wilson kept the house in laughter; Julius Steger, assisted by Wm. Pascoe, Helen Mar Wilcox and John Romanus, in "The Fifth Commandment," the big hit of the bill; Elmer Tenley, monologue, very good; Belle Hathaway's Baboons and Monkeys are very amusing and interesting. The show closed by the pictures of the dedication of McKinley Monument, at Canton, O., among the best pictures that have ever been seen here. These are great pictures, very perfectly taken.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.). Monday rehearsal 11).—Geo. Barry and Maude Wolford, a good skit, "Time, the Place and the Act"; Harry Johnson, blackface comedian, has a good voice and pleased; Permaine Brothers, clown acrobats, clever and please the children; Amelia Summerville, singing comedienne, very good; Edward Connelly and Company, in "Marse Corington," was pretentious; Rose De Haven, septet, clever dancing and good singing and costumes, made a hit; Otto Brothers, German comedians, with an up-to-date line of talk; Batty's Teddy Bears, good. **LYRIC** (John J. Bushner, mgr.). Monday rehearsal 10).—Fred St. Ouge and Brother headed the bill with their clever comedy cycling novelty; Armstrong and Davis, "The Amateur Chauffeurs," pleased; Harton and La Triska, funny mechanical doll, won favor; Black and Leslie, comedy artists, good; Mayne and Dean, blackface, singing and dancing, good; Mae Post, ill. song, pleased. **WALTER D. HOLCOMB.**

DES MOINES, IA.

FOSTER'S (Wm. Foster, mgr.).—Hardeen was given fifteen minutes' hard work in releasing himself from a government "straight jacket," furnished by the army post here. Labrakana, comedy acrobats, good; Vline Daly, character changes, songs and dances, applauded liberally; Country Choir, songs, entertaining; Olinetti, Troupe, acrobats, startling; James Harrigan, juggler, should cut out vulgarities; Willard and Bond, "Battle of Bunco Hill," good; Hawthorne and Burt, material old. **GRAND OPERA HOUSE** (W. Foster, mgr.).—Empire Burlesques, ordinary offering. **EMPIRE** (M. J. Karper, mgr.).—Toledo Troupe, gymnasts, spectacular; Tom Branford, "Human Band," novel act; Gracy and Burnette, laughable sketch; Maerlis, musical sketch, "Entertaining Bertie," pleased; McKay and Cantwell, singing and dancing, good; Onetta, whirlwind dancer, pleasing; Armstrong and Holley, sketch, "Expressman," repeated usual success. **NOTE.**—The Win, a new house showing pictures, opened 12. Business good. **JAMES.**

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.). Monday rehearsal 10).—Flo Irwin is presenting "Mrs. Peckham's Carouse," assisted by a company of good players, very funny; Hawley and Olcott, in "Just Married a Week," well received; McMahon and Chapelle, in their girl act, "The Pullman Porter Maids," hit; the Society Singing Four have good voices and the songs selected were liked; Barley and Austin were good; Adolph Zink, assisted by the picture machine, made a hit; Snyder and Buckley have new material in their funny musical act. **AVENUE** (Drew Campbell, mgr.).—"The Washington Society Girls" opened Sunday with "On the Warpath" and "The Toreador." Both burlesques were well received. Leo Stevens, Fred Hulla and Mark Adams are the comedians. The olio is a good one, including Sisters Mullini, comedians; Mario Trio, first rate acrobats, and Mark Adams, monologist. The hit of the show was some living pictures posed by ten rather good looking girls. **GAYETY** (H. H. Hedges, mgr.).—"Vanity Fair" (Manchester Burlesque Company), are doing a big business. The show is better than the average seen here this season. **ROYALE** (Callie & Kunkel, mgr.).—"The Passion Play," in its tenth week, is turning peo-

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ple away.—NOTE.—The Knights of Everlasting Pleasure held a session Tuesday night and initiate the members of the Detroit baseball club and several vaudeville performers playing at the local theatres. **LEO LESTER.**

DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr.). Monday rehearsal 12).—Seven American Whirlwinds, good; The Holdsworths, singing and dancing banjoists, hit of the bill; Ed C. McCuen, monologist, good; Leo and Chapman, sketch, all right; Francis Wood, hoopist, very clever; Cowboys and Indians on Spoor's kindrome, pleasing picture for gallery. Bijou is playing to capacity twelve performances weekly (no Sundays). **UNIQUE** (Biscom Bros., mgrs.).—Moving pictures and songs, opened 7 and playing to light business with 5-cent admission. **LYRIC** (Bradley Bros., mgrs.).—This house will open in November for moving pictures and songs. From the plans, will be one of the prettiest around here. The lobby is to cost \$12,000, and is on the main corner of the city. **VERA V. HAAS.**

ERIE, PA.

FAMILY (E. V. Eichenlaub, mgr.).—Gus Burton, songs; Ada Wilkes and Pickles, clever; The Martins, Irish comedy, fair; John Long, ill. songs, good. **L. T. BERLINER.**

FALL RIVER, MASS.

SHEEDY'S (Chas. Cook, mgr.).—Harry L. Sperry and Elizabeth Ray in "The Trials of Billy Butts," good; Lambert, musician, good; Raffen's Monkeys, amusing exhibition, applauded; Olga Lorraine, character comedienne, amusing; William Hawtry and Company, "Compromised," very good; Geo. Whiting and the Melnotte Twins, singing and dancing, very good; Valadon, excellent. **PLEASANT STREET** (Jas. Mason, mgr.).—St. Peter and Auger, songs and dances, good; Babe Dalley, songs and dances, excellent; Rose Freeman, ill. songs, very good; Mason and Doran, held over, good. **SCENIO** (L. M. Boas, mgr.).—Ill. songs by G. T. Dalley and moving pictures. Business very good. **B. F. RAFFERTY.**

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (Harry E. Billings, mgr.).—Harry Davis Company, sharpshooters, well liked; Lipman and Lewis, a hit; Millard Brothers, blackface comedians, good; Newbury Trio, a solid hit; M. A. Hunt and Company (New Acts); also the Kindrome. **NOTES.**—"The District Leader" Company attended Monday matinee in a body. **Nicolets** are all doing fine. **WINNIE.**

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, res. mgr.).—Gennaro and his Band, the headliner, make a great vaudeville attraction. The band is an excellent one and is at present the talk of the town. The rest of the bill was good, without being extraordinary. The Four Baitus Brothers won much applause with a remarkable gymnastic and acrobatic act, and the Quaker City Quartet "went well," despite the fact that they are sadly in need of some new material. Others that pleased at the opening shows were Harding and Ab Sid, comedy acrobats; Mr. and Mrs. Gene Hughes, in their sketch, "Suppressing the Press"; Stinson and Merton, in their nonsensical turn; Mile. Olive, a clever little juggler, and Fred Sosman, character singer. **GAYETY** (Edward Shayne, mgr.).—The Rice and Barton Company opened to satisfactory business and gave a show that had but few dull moments. **EMPIRE** (Harry Drury, mgr.).—The Merry Maidens Burlesques, with many pretty girls and good voices, put up a show that was notable for its musical features. Even their grand operatic effort was worthy of praise. Sam Adams handled the bulk of the comedy effectively, and a hit was scored in the olio by May Orletta and Fred Taylor. **L. W.**

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—The Majestic had a brilliant opening on the night of the 14th. The opening bill was as follows: Mr. and Mrs. Gardner Crane in "Am I Your Wife?" was very clever; Nat Haines, monologue, was at his best; Coram, ventriloquist, pleased immensely; Kelly and Kent, comedy sketch, were fine; Le Brun Grand Opera Trio, in bits from Il Trovatore, appealed to the better classes; Rosina Cassell's Dogs, seemed to please the best; Tom Jack Trio, musical act, decided novelty in this much abused field; Gardella and her Troubadours, in Spanish dances, fine. Capacity so far. **PARK** (H. W. Scherer, mgr.).—Harry Brown in "One Christmas Eve," fine; Leo Carillo, Chinese stories, good; Armstrong and Ashton, "The College Boy and the Dainty Miss," very good; Tom Heffron, songs and dances, pleased, as did the Shodons in "The Tramp and the Golf Girl." Business of the best. **JESTICAM.**

KANSAS CITY, MO.

SHUBERT (Walter Sanford, mgr.).—Henry Lee, who is headliner this week, is one of the cleverest impersonators ever seen in Kansas City. The rest of the very good show is as follows: Josephine Sabel is especially clever; Jos. Hart's Military Girls, unusual in vaudeville, eight pretty girls; Louise Mink, Joe Saunders and Jas. Free-

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THE CALIFORNIA NIGHTINGALE MAUDE ROCKWELL

New York debut will be announced shortly
The singing sensation of the West will surely repeat in the East

man make up the cast; Joe Flynn, well known here, is back with new jokes; "Mysticus," enjoyable monologue; Louise Agoust, juggling, singing and dancing, pleasing; Morris and Morris, funny grotesque turns, and Jewell's Manikins. —ORPHEUM (Martin Beck, gen. mgr.).—Anna Eva Fay has been retained as headliner at this house for a second week. She proved a good drawing card last week, people flocking to see her clever performance. Col. Gaston Bordeverry, great rifle and pistol shot, is exceedingly good; Arcadia made good with her singing and violin solos; The Baggeshe, comedy jugglers, funny and clever; World and Kingston, dancing comedians, are a hit; Gaston and Green are seen in "Bits of Musical Comedy"; Mayme Bemington and her Black Buster Brownies, excellent; "Bimm, Bomm and Brr," a novelty musical act.—

FAIRPLAY.

MILWAUKEE, WIS.

The Watson Oriental 'Cozy Corner Girls' is at the Star. Two burlettas are offered, "The Honeymoon Trip" and "The Sculptor's Dream." Frank Riley, Pat Kearney, Joe, Hoey, Harry Van Cleve and Otis Lambert furnish the comedy. The olio is about the average. It included Lafferty and Ward, whose dancing is very clever; Van Cleve, Denton and "Pete"; Jno. Honon and Pat Kearney; Red Feather Girls; Bruce and Dagnean appear in a novel act which requires special costumes. This act is a feature. Young Sandow and Otis Lambert have a posing act out of the ordinary. Hyde's Blue Ribbon Girls are attracting large houses at the Gayety this week. "A Dam Lyre," a farce in two acts, was presented by Isaac Payton, Richey Craig, Anna Mack and Theresa Weston. The olio contains a number of good acts. With a return of a number of old favorites to the Crystal Theatre this week, crowded houses resulted. Two sketches of unusual merit are put on by Wright Huntington and Company in "A Stolen Kiss," and Gilroy, Haines and Montgomery in "The Good Ship Nancy Lee." The leading part in this comedy playlet is taken by Mr. Huntington, who keeps his audience in a continual stage of laughter. Gilroy, Haines and Montgomery are as funny as ever. Freedo and Dare have a blackface comedy act. Art Fisher keeps the audience guessing with his mimic work in imitating animals, automobiles and musical instruments. A new ill. song singer has been secured for the Crystal in the person of Jeanette Farrar. She has a clear soprano voice and was liked. —SHUBERT.—The bill this week does not offer as much of a variety as previous weeks. Peerless Juggling McBanana, skillful jugglers and won heavy applause; Tom Brown and Siren Navarro (colored), good singers and their impersonations were excellent; La Esmeralda, the graceful Spanish dancer, is deserving of special mention; Carlin and Otto have a pleasant German sketch; Kelly and Ashby, "Fun in a Billiard Room," two clever acrobatic comedians; O'Brien Havel, assisted by Edie Lawrence, a charming dancer, in "Ticks and Clicks," contained the most laughter; Grace Hazard proved a distinct novelty and won heavy applause in her original costume novelty, "Five Feet in Comic Opera." The Okabe Japs have an act which is gorgeously staged and their balancing and tumbling is remarkable. J. H. YEO.

NEW ACTS.

(Continued from page 13.)

Emily Dodd and Company (3).
"The Awakening of Lucile."
20 Mins.; Four (Interior).
Orpheum, New Orleans.

"Give me back my child!" forms the keynote of this sketch, programmed with Ben. C. Mason as the author. Mr. Mason is evidently a patron of the Kremerish melodrama, or he wrote this playlet expecting approbation from the gallery. Miss Dodd is a clever actress and has excellent support in the person of Joseph Manning, formerly of Lester and Manning. Helen Sheedy is an excellent per-



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former for her years, but the sketch will never do. Miss Dodd needs a sketch away from the beaten path.

O. M. Samuel.

The weekly salary to be received by Louis Mann while playing in vaudeville for Klaw & Erlanger is authentically reported at \$3,000.

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Massias O'Connor,
Shadowgraphist.
15 Mins.; Two.
Orpheum, New Orleans.

Although possessing an Hibernian nom de plume, Mr. O'Connor is a German with a broken accent. The act opens with magic of the familiar sort. Shadowgraphing is used toward the finale, some of the figures being new to the average habitue of the varieties. Opening the bill, O'Connor was generously received.

O. M. Samuel.

M. A. Hunt and Company.
"Rural Courtship" (Comedy).
23 Mins.; Full Stage.
Grand Opera House, Grand Rapids.

Mr. Hunt is assisted by Kate Fitzgibbon and L. M. Coppens. During the sketch Miss Fitzgibbons sang a pretty Southern melody and Mr. Coppens with "rube" comedy made a solid hit. The comedy is new and of a kind that pleases. The act is well balanced and the principals handle their parts well. Mr. Hunt should find no trouble in securing time with his new offering.

Winnie.

Brierley and Dyer.
"An Actor's Dream."
15 Mins.; Full Stage (Special Drops).
Ottawa, Canada.

Mr. Brierley and Dyer are the originators of a novelty act that will yet be a feature. Opens showing Brierley as owner of a town hall, putting up stage setting. Dyer as straight actor enters, a quick run of business followed by exit of Brierley in search of curtains for evening performance. Dyer falls asleep and dreams during which novelty illustrations are thrown on the scenery to accompaniment of song by Dyer. Brierley enters at Dyer's awakening and they close with a little catch speech. The act is good, a novelty and in very capable hands.

Ogor.

Maurice Dalton.
Monologue.
15 Mins.; One.
Ottawa, Canada.

Mr. Dalton is an Ottawa boy, having a big reputation locally as a comedian. He has an act of merit in that line, singing three songs of his own composition and offering a line of quick-fire gags delivered in a manner at once catchy and entertaining. His comedy business is original and once things run smoothly his act should be in demand.

Ogor.

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President Roosevelt Vice-Pres. Fairbanks Secretary Loeb

It is reported and is displeased because Miss Victoria Murray, the younger of the Murray Sisters, operatic singers, is telling in song the story of the milk-cocktail drink that is causing Vice-President Fairbanks such worry in his quest for the nomination for President on the Republican ticket. The young lady college graduate tells the story so cleverly in the song that one can almost see the red, ripe cherry reposing in the bottom of the glass. It is said this alleged breach of her majesty on the part of the

Murray Sisters

has come to the attention of Secretary Loeb, and that he proposes to enjoin the singer, claiming it reflects upon official dignity; but if he does, another verse will be substituted that will create just as big a furore throughout the land. Direction **AL SUTHERLAND.**

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Carter-Taylor Company in "Camp Rest" have a good laugh-making vehicle; The "Fays," good attraction; Four Fordas are dancing in their polished style; Littlefield entertains; Byron Douglas and Henrietta Browne in their sketch "Winning an Heiress," please all; Camille D'Arville charmed her bearers; Bristol's Ponies closed a good show. Houses crowded. **SHUBERT** (C. A. Williams, mgr. Monday rehearsal 10).—Harry Corson Clarke and the "Cohan" skit, "The Governor's Son," are featured and pleased; Sydney Grant with talk went well; Mlle. Bertini, violiniste, played well; Duffin-Redeay Troupe of acrobats did clever work; Alice Taylor can shoot a few, and Charles Taylor, equilibrated; Al Shean and Company presented "Quo Vadis Upside-down" to frequent laughs; Mark Carson and Dick Farnum, comedy acrobats, repeated former success here.—**WALDMAN'S** (Lee Ottelegul, mgr.).—Al Beevers' Show is here with the Eight Sunrises, Savoy Quartet, Andy Lewis and Company and a large beauty chorus. **JOE O'BRYAN.**

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Three of the seven acts that go to make up the week bill are new and will be found in the department. Charles Sharpe exhumes a quantity of army talk, some of it new, some old and some very old. They laughed more at the very old quips than the new, so what's the use. Emma Francis, assisted by her Arabes, scored the hit of the evening; La Scala Sextet is held over in the headline position with a change of selections. Count De Butz and Brothers closed with their familiar bicycle specialty. **GREENWALL** (H. Greenwall, mgr.).—Herbert Mack's "World Beaters" present "A Trip to Newport," and "The Isle of Rubber Necks." Both burlettas were used last season. Some new scenery is noticeable in the former piece. The girls of the company are very shapely, and a few are very good looking. Mr. Mack has provided a number of costume changes. Frank Martin and Chas Buckley, in tramp make-up, possess little ability. As much might be said of the balance of the male members. Marie Buckley, Pearl Reid and Jessie Maitland are the only clever people with the organization. Reded and Hadley present the hackneyed automatic doll specialty. Miss Hadley is a handsome woman, with a very pleasing voice. Mr. and Mrs. Chas. Buckley and Frank Martin present "A Busy Manager." They are using the "low bridge" joke and others just as modern in nineteen hundred and seven. The Century Comedy Four were appreciated. **O. M. SAMUELS.**

PITTSBURGH, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Unusually strong bill this week. Big audiences and very appreciative. Cressy and Dayne present "The Wyoming Whoop." It is one of the best he has ever given us. "The Song Birds" return and are as popular as ever. Fred Walton, in pantomime, is one of the cleverest. He was warmly received and deserved the applause. Countess Olga Rossi and Monsieur Paulo, singing, very clever. Wynn and Lewis, in a knockabout talking act somewhat new, are amusing. Avery and Hart, colored, please. The Kitabanzai Troupe of Japs, remarkable acrobatics. Max York's terriers, very good. The Two Fucks, clever juvenile entertainers, are Carmen and Aldrich. The Overing Trio, good. The Martells and The Belois complete bill. **P. S. C.**

PITTSBURGH, PA.

FAMILY (Harry Scott, res. mgr.).—Stapleton and Chaney, pantomimic novelty, fair; Clark and Bradley, "The Teddy Bear Girls," good; Cole and Clements, "My Uncle's Visit," good; Bert West (return), new Ill. songs, very good; Marlow, Plunkett and Company, travesty, pleasing. Business keeping up.—**DREAMLAND** (Clande Westley, res. mgr.).—The Passion Play and songs; business good. **DAVE HEIMAN.**

PORTLAND, ORE.

PANTAGE'S (John A. Johnson, mgr.).—Week 7: Hays and Alpoint; The Sherlocks, travesty and second sight; Al Watson and company present "The Dog Catcher"; Hume, Cain and Hoey, comedy and harmony; The Gagnoux's, joggling; Jean Wilson, Ill. song; the entire bill excellent.—**GRAND** (James H. Erickson, mgr.).—Fox and Foxie Circus; Harry Botter and Company in "A Matrimonial Blizzard"; Freeman Brothers, song and dance; Fred Duprez, monologist; Warren and Faust, song and dance; Antrim and Peters in "A Tarry at Tank Town"; Joe Thompson, Ill. song. By far best bill at theatre this season. Business excellent.—**FRITZ'S** (Fred Fritz, prop.).—Lottie Goldman, Jones and Ralville, Beulah Lane, Sisters Vernon, Dan Hart, Reed and Reed, Claudia Hewlette, Wanda and Fonda, Rowe and Nixon, Birdie Dillard. The Hewlettes and stock in "Robinson Crusoe Up-to-Date." Show and business good.—**THE OAKS** (D. C. Francis, mgr.).—Business quiet. **NOTES**—The managers of the various theatres who advanced the admission report increase in attendance.—Ralph Belmont, formerly of Belmont and Meek, is leading at the Lyric.—**Mr.**

Roach, of the Bell Trio, who has been recuperating at Collins Springs the past few weeks, is greatly improved in health and able to fulfill engagement in Seattle.—Billy Murray, the singer, has canceled all engagements and will retire from the vaudeville stage, having purchased the finest saloon in Boise City, Idaho.—Nickelodians are spring up like mushrooms.—Deave's Mankins, now playing The Oaks, close next week and return to vaudeville. **W. R. B.**

ROCHESTER, N. Y.

The vaudeville situation in Rochester remains practically unchanged. Klaw & Erlanger continue to present good shows at the Baker Theatre, but the patronage shows little improvement, while at the South avenue house good business prevails.—**BAKER** (Richard Baker, mgr.).—Carson Sisters, excellent; Joe Maxwell and Company, pleasing; Collins and Brown, make good; Stuart Barnes, fair; Jay Winton, clever act; Ollie Young and Three Brothers, novel and entertaining; Italian Trio, received with favor; Finley and Burke, pleased. **COOK'S OPERA HOUSE** (Wm. B. McCallum, mgr.).—Benjamin Chaplin, enthusiastically received; Edwards' "School Boys and Girls," proved a pleasing feature; Urban and Son, one of the big hits; Belle Bianchi, excellent; Bruno and Russell, scored; Melani Trio, pleasing; Hoey and Lee, ordinary. Next week Burr McIntosh is underlined.

SALT LAKE CITY, UTAH.

Notwithstanding the strong attraction at the Salt Lake Theatre Week Oct. 7 (the Alaskan), the Orpheum played all week to capacity. The bill was a hummer and consisted of Kollins and Kilfitt; Sullivan and Pasquelena; Farrell, Taylor Trio; Fred Ray and Company; Chris Richards; Sisters Otters. Bill for week 14 comprises: Joseph Hart's O'Hara, Sam and Company; The Ruppeltas, equilibrated; Perry Corvey, musical clown; Cowboy Quartette; Peter Baker, monologist; Daisy Dumont.—**LYRIC**—Harland and Rollison; Mr. and Mrs. John T. Powers; John Walsh; Mabel Meeker; McClint Brothers; Homer Long; moving pictures. **JAY E. JOHNSON.**

SAN ANTONIO, TEX.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Sam and Ida Kelly, "A Friend of Mulligan," scored a big hit; Dan Randall, character comedian, lots of laughs; Le Noir's Marionettes, good; Dow Dinger, Ill. songs, popular.—**NOTE**—Pawnee Bill's Wild West Show is billed here for Oct. 25. **CAL COHEN.**

SPOKANE, WASH.

WASHINGTON—Week 7. Herbert, conjuror, good; Edward Kellie and Sidone Dixon, "His First Home Coming," very good; Rose Naynon, trained birds, pleased; Sam Goldman was liberally applauded; Five Tullys, "A Fallen Hero," very good; Pete Dunsworth, Ill. songs.—**PANTAGAS**—The new Pantagas theatre opened 7, with the following bill: Tyson, Fennell and Tyson, singers and dancers, fair; Van Hoff, imitator, good; Drako's Troupe, Sheep and Dogs, pleased; La Zar and La Zar, musical comedy, excellent; La Velle and Grant, athletes, good; Leo White, Ill. songs. The seating capacity is 1,250. R. Clarke Walker, manager, W. J. Trimmans, asst. manager. Business to capacity at every performance. **J. J. HUGHES.**

ST. LOUIS.

COLUMBIA (Middleton & Tate, mgrs.).—Robert Hilliard is headlined this week, and is well supported in a well acted dramatic sketch, "As a Man Sows"; Corinne proved pleasing in a pictorial creation, "The Gainsboro Girl"; Sydney Deane and Company, Christmas on Blackfoot Island; Anita Bartling makes a presentable juggler; Chas. W. Bowser and Company have a pleasant comedy, "Home, Sweet Home"; Young and DeValle are the others.—**GARRICK** (Oppenheimer Bros., mgrs.).—Edna Aug and W. S. Harvey, heavyweight equilibrist, carry of the honors of the show. Ang is a clever character comedian. Dolan and Lennhart, "A High-Toned Burglar"; Chas. Kent gives his "fakir" monologue; Greene and Werner offer "Babes in the Jungle"; the Max Tourbillon troupe of cyclists, and Caron and Herbert were other features.—**ED. J. OAIN.**

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—Great Scott, pleased; Mignnette Kokin, good; Harry Vokes and Margaret Daly Vokes, assisted by Maud Dunn, well received; Galletti's Monks, good; Spencer Kelly and Frederick Rose, good; Charles H. Bradshaw and Company, "Fix in a Fix," too long drawn out; Howard and North, decided hit; Wotpert Trio, good. **SAM FREEMAN.**

PERTH AMBOY, N. J.

AMBOY (M. Rose, mgr.).—Prampin Trio, colored musical artists, received several encores; Sano, impersonations, very good; Raymond and Hesse, sketch "Country Life," fair, but well received. Joe Edmunds, singing comedian, poor at telling jokes, but scored on comic songs; Perry and Pearce, Dutch comedians, poor; Granville and

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GAYETY (W. S. Clark, mgr.).—"Gay Masqueraders," a burlesque show of renown, is packing this house. The opening is "Dr. Dopey's Dippy Den," a laughable concoction in two acts. Billy Hart, principal comedian, shows to advantage; Frank J. Conroy, George A. Mea, Harry Hayward play well; Jessie Sharp, Susie Fisher, Jessie Hayward carry the female roles and go through nicely. Some good and catchy musical numbers are rendered. Chorus good looking and prettily costumed. The olio is opened by Susie Fisher, songs, good; Bessie Pardue and her "Eight English Roses," dancers, very clever; Stewart and Raymond, musical, good; Smith and Baker, singers and dancers, well liked; Hayward Conroy and

Company in "The King of Blackwell's Island," big hit; Bob Fitzsimmons and Julia May Gifford, added feature, in sketch, success.—NEW LYCEUM (Eugene Kernan, mgr.).—Gus Hogan's "Jolly Grass Widows," one of the best shows on the Empire Circuit, doing big business. The performance brings out Geo. Hickman, Carroll Henry, James Barad, Charles Falk, Ed. Coe and Jack Denham as the comedians, who keep the audience in an uproar. Estella Wells, Lillian Boyd and Nellie Francis play the leading female parts. A series of good musical numbers are offered by the principals. A handsome chorus of sixteen girls are shapely and work well. The olio above the average. Estella Wells, songs and dances, well liked; The Three Musketeers, hit; Three Deltons, gymnasts, clever; Falke and Coe, musical, scored. W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. F. Clancy, mgr.).—Edwin Stevens in a skit entitled "A Night Off," proves to be a winning number; Cooper and Robinson were well received; "In Morocco" is a clever act; Curtis, Palmer and Hammond, good; Farrell Brothers, good comedy bicyclists; Netta Vesta

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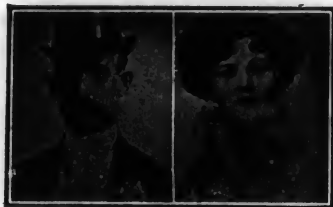
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"Never Introduce Your
Bloke to Your Lady Friend"

"Who Are You Getting At?"

"Young Men Lodgers"

Jack Lorimer

"I've Lost My Little Dog"

and 5 others.

"You Do Remind Me of Your Father"

"When a Fellow's a Married Man"

and 12 others

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Sung by Jeff De Angelis.

In Lew Fields' "BIG HIT" Show

"The Girl Behind the
Counter"

**"If You'll Walk
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Sung by William Rock and Topsy
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THAT SUCCESSFUL BOY

CLAIRE ROMAINE

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In Anna Held's "A PARISIAN MODEL" Show

"THE STORY THAT NEVER GROWS OLD"

Sung by Henri Leon.

"THE WHISTLING YANKEE GIRL"

Sung by Miss Edith Decker.

In Joe Weber's "HIP, HIP, HOORAY"

"THIS IS NO PLACE FOR ME"

Sung by Joe Weber.

"I Just Can't Keep My Feet Still When the Band Begins to Play"

Sung by Billy Gould.

In "THE ORCHID," Now in Chicago

"He Goes to Church on Sunday"

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EDDIE FOY.

"NO WEDDING BELLS FOR ME"

Sung by Trixie Friganza.

9 Songs in **"THE FOLLIES OF 1907"**

F. ZIEGFELD, JR.'S,
BIG SUCCESS.

VARIETY

VOL. VIII., NO. 7.

OCTOBER 26, 1907.

PRICE TEN CENTS.



K. & E. REDUCE PRICES; NEW CAMPAIGN BEGINS

The "Advanced Vaudeville" Managers Say Nov. 4 Will Mark the Date of Big Bills at Low Prices. High Salaries Preventing Bookings for Next Season.

Nov. 4 is the date set by Klaw & Erlanger for their second campaign in the vaudeville fight they have entered upon. Commencing with that date, said Louis F. Werba, the K. & E. general manager, this week, the cost of the shows would be increased while the prices of admission would start downward.

Mr. Werba stated that the first cut in prices under the new plan of campaign decided upon would commence Monday at Philadelphia. All along the K. & E. circuit, including the Western houses lately turned over to the American Theatre Company of St. Louis, a slash in the admission scale would be made, keeping the prices at a figure below that of the opposition.

Whenever the opposing house reduced its price also to meet their cut, a further reduction would be ordered, Mr. Werba said, and the "Advanced Vaudeville" show continued at the cheaper figure.

The cost of weekly shows would be also increased at the same time, the average outlay each week for a show running from \$4,200 to \$4,500, with no bill less than \$3,000.

The programs for the week commencing Nov. 4 have been placed, together with the expense a secondary consideration. Mr. Werba said this policy would be pursued in all matters connected with the shows, especially advertising, the lesson of the Auditorium at Chicago bringing home the example of big shows, popular prices and extensive advertising. The success met with in the opening of the Auditorium has decided the firm in the handling of the vaudeville branch of its business in the future.

The bills are now being laid out for three weeks ahead instead of from week to week as formerly, and artists are informed of their route as soon as placed. P. J. Casey, of the Morris office, has taken charge of this department, relieving Mr. Morris, who was obliged to seek the advice of an eye specialist through lack of exercise and close application to the onerous duty of routing the acts. Mr. Casey is placing the shows together in the offices of Klaw & Erlanger in the New York Theatre building, where he is removed from interruption, and the bills are looked over by Mr. Morris, also Mr. Werba.

When Mr. Werba was asked if any acts had been booked by K. & E. for next season, he said that about 35 were engaged, twenty foreign numbers and fifteen American. Mr. Werba added that the prices quoted by some acts for next season were prohibitive, and could not be paid. He said Klaw & Erlanger had established the prices for this season, and were willing to pay the same for next, but would not accept acts which demanded exorbitant increases.

The question of salaries to be received by artists for '08-'09 has been freely dis-

cussed of late. The universal opinion among the artists seems to be that in the absence of any satisfactory assurances that there will be continued competition between the vaudeville factions, for a year or more at least, there is no reason why consideration by the actor on the money side should be shown.

One artist probably expressed the general opinion when he said: "If there is a 'melon' to be cut, we might as well grab off a piece of the rind while we can."

The impression prevails that were a substantial guarantee made which would lead artists to have faith that the vaudeville opposition would continue under the present existing conditions, a concerted effort would be made by vaudevillians to assist the managers in maintaining the fight by working in harmony upon the salary question, a very important one.

A well informed artist, who has studied the present situation and its future effect said this week to a VARIETY representative: "It is all very well for the managers to insinuate that the artist may force a coalition between the two factions by his demands for increased money next season. If there is a desire for the present prices there should be some inducement to secure it. I am quite sure that but few acts perhaps will not attempt to secure all the money possible if contracts are offered for next season. We don't know how long this will last, and we may as well get the most out of it while we can. The managers never consider us, and we are fine fellows only when we are needed; therefore, there is no reason for the artist to consider the manager without benefit to himself. The artists understand the position of the smaller manager, and the extra increased cost of his bills this season. That could all be taken care of once let us be certain that the opposition will keep up. We don't intend to be taken into camp, and are risking nothing in the face of present conditions which tend to show that the sides would come together once satisfactory terms are arranged."

At the United Booking Offices it is said no bookings for next season have been made, nor are any likely to be just now.

ENOUGH TIME GETS ADA REHAN.

Negotiations are pending between Ada Rehan, the former star of the Augustin Daly Company, and the United Booking Offices for an appearance of the actress in vaudeville. The only detail that remains unsettled is acquiescence to Miss Rehan's demand that she be guaranteed at least fifteen weeks of consecutive time.

Miss Rehan has been traveling in Europe for a year and returned only a week ago. During her absence she secured a new modern comedy playlet, and if the deal is consummated she will use this as her vehicle in vaudeville. Miss Rehan is now at her country place in New Jersey.

"PICTURE SHOW" IN SARANAC.

What was formerly the bar of the Hotel Saranac on Broadway, near Forty-second street, has been converted into a moving picture show by a Frenchwoman. The lady from France is placing moving "colored" pictures on view, the "store show" having opened during the week at the usual prices of admission for this class of entertainment.

The rental for the portion of the former hotel taken is \$18,000 yearly, which the foreigner has agreed to pay. She was formerly a member of the Phelan Stock Company, and was the first to introduce "colored" moving pictures on this side of the water.

BIGELOW OPENS NOV. 4.

Charles Bigelow, the comedian, will commence a tour over the Klaw & Erlanger circuit commencing November 4th, in a sketch written for him by Geo. V. Hobart.

\$3,000 FOR PRIMA DONNA.

Susanne Adams, the American prima donna, who cultivated her voice abroad, where it was "discovered," appears in "Advanced Vaudeville" for the first time on November 18 at the Auditorium, Chicago.

While playing for Klaw & Erlanger on the variety stage the red, white and blue singer will receive \$3,000 weekly.

OPERA HOUSE WILL NOT CHANGE.

Chicago, Oct. 25.

An officer of the Western Vaudeville Association is authority for the denial of the published reports that the Chicago Opera House will revert to the legitimate.

The printed accounts of the intended change said a musical comedy would be installed there on Monday. This is flatly denied; also that there has been any intention of making an immediate change in the present vaudeville policy of the theatre.

MORRIS ON A TRIP.

To-morrow (Sunday) morning, William Morris will board a train for a ten days' leave of absence from his booking office.

The trip will include a visit to the West, with Chicago as the central point. The presence here this week of Arthur Fabish, in charge of the Morris Western office, followed by Mr. Morris leaving, is thought to portend some important vaudeville connections for the William Morris Amusement Company from an heretofore unmentioned source.

The opinion that there will be some interesting development of Mr. Morris' trip is strengthened through his counsel, Geo. M. Leventritt, of Leventritt & Brennan, accompanying him.

DOROTHY RUSSELL REPORTED ENGAGED.

Chicago, Oct. 25.

Following her marriage to Paul R. Stone, the engagement being rumored, Dorothy Russell, daughter of Lillian Russell, will enter vaudeville with her husband in a sketch.

Miss Russell but recently recovered from an operation in a Cincinnati hospital. She has been in vaudeville before and also married.

CHICAGO HAS VAUDEVILLE FEVER.

Chicago, Oct. 25.

The Auditorium is still playing to capacity business and has a heavy advance sale. Even the matinees at the big house, when the admission is twenty-five cents, are entirely filled, with the exception of some gallery seats, while the night attendance is capacity steadily.

The Majestic has also played to capacity afternoon and night for the past two weeks. The cost of the bills there has greatly increased, while the shows at the other three K. & C. houses are also much improved and made more expensive this week over last. The Olympic, Haymarket and Chicago Opera House (K. & C.) have fairly well attended matinees with good night crowds, but capacity attendance in these houses come few and far between, and this is where the opposition seems to have made the greatest inroads, the quality of the Majestic bill compelling patronage.

The seating capacity of the Majestic is 1,986, less than one-half the Auditorium. At the largest K. & C. house the admission is seventy-five cents for best orchestra seat.

It is estimated that vaudeville here had 150,000 patrons last week. This is inclusive of the small houses and makes up two-thirds of the theatre-going population.

Chicago is in the midst of vaudeville, evidenced by the interest shown by the public. The advent of Klaw & Erlanger at the Auditorium has stirred the theatre-going masses. As a result all the variety theatres are doing larger business than ever before.

The past week brought no radical change in the situation. The opening bill at the Auditorium was regarded as a triumph in its own class and if the standard is maintained—that of providing stupendous circus and comedy novelty acts, the big playhouse will prosper. The absence of sketch teams, which are generally inevitable in a vaudeville bill, will leave the program entirely made up of pantomime acts, with the possible exception of singing numbers. The auditorium is too large to play ordinary talking acts and the error of placing them will likely draw few balcony and gallery seat purchasers.

This week's "advanced vaudeville" was not so attractive as last week, especially in the arrangement. The bill, however, is an expensive one. Large crowds are appreciative and responsive.

DICKERING WITH SOUSA.

A. L. Erlanger is giving his personal attention to a possible contract with Sousa, the bandmaster, whereby the latter's band will be a feature at the Auditorium, Chicago, at the largest salary weekly ever paid in vaudeville.

HAS ANYONE A "ROLL"?

Will someone with a "roll" please come forward and finance a new act for Frankie Bailey? Miss Bailey attempted a vaudeville flyer recently with indifferent success. But now she has an idea for a sketch which she is just sure would be acceptable.

She proposes to do a bit of cabinet posing of the "living" picture sort to the accompaniment of a sweet-voiced tenor. Miss Bailey modestly makes known her decision that she will not sing.

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Georgie Mack, and not Georgia Kelly, as
stated last week, will lead the new act to
be called "Gus Edwards' Shrimps."

Margaret Fenley, under the manage-
ment of Jack Levy, will put forward a
sketch involving four people under the
title "Dorothy's Prisoner."

Ethel McDonough, "the Girl Behind the
Drum," sails Jan. 1 for Paris, where she
will open shortly after arrival for a six
months' engagement.

It is said a great many people were at-
tracted to the Colonial during Marie
Lloyd's engagement under the impression
that her sister, Alice, was playing there
instead.

Louise Henry was sufficiently recovered
to open at Keith's, Philadelphia, Monday.
Illness last week prevented her attend-
ance at the funeral of her father in Win-
chester, Va.

The Okitos, a German illusion act, play-
ing in Japanese garb, opened at the Or-
pheum, St. Paul, last Sunday for their
first American appearance. Five people
are in the troupe.

Clark Brown is authority for the state-
ment that Carlotta, "the marvel," holds the
house record at Bennett's, Montreal and
Quebec. Miss Carlotta has just returned
from that circuit.

Jeannette Dupre will play Hurtig & Se-
mon's 125th Street Music Hall to-morrow
(Sunday), when she will introduce sev-
eral new songs and costumes into her
single vaudeville act.

The Sharp Brothers have been engaged
for "Fascinating Flora" and open with the
show Monday in Philadelphia. The con-
tract is for five weeks, with an optional
clause of twenty more.

Mary Ann Brown, who has been in re-
tirement for a month owing to an opera-
tion performed upon her throat, is suf-
ficiently recovered to be able to resume her
vaudeville time next week.

The Emerald Sisters are now playing
in Brussels, where they have become
favorites. They are booked until next
May in Germany. During April, the girls
play the Wintergarten, Berlin.

The Natalie Dagwell Trio is a musical
number which will soon be placed in
vaudeville by B. A. Rolfe. A violin, harp
and singer compose the act. Miss Dag-
well is a sister of Aurie Dagwell.

Lillian Hale and Company replaced
Eckert and Berg at an hour's notice last

The experiences of variety artists is a rich mine of humorous incident. VARIETY proposes to make a collection of "shop" anecdotes for use in its Anniversary Number. Everybody is invited to contribute. Send in the best story you know relating to variety people or affairs, confining the telling to 350 words or less. Mail matter as quickly as possible.

week, the latter act being obliged to retire
from the Orpheum (Reading, Pa.) bill,
owing to Mr. Berg's sudden illness.

Ella Bradna and Derrick open at the
125th street house on Nov. 4. They fin-
ished the circus season with the Barnum-
Bailey Show last week, having been en-
gaged for next summer with the same
circus.

Theo. Carew, after six weeks in a Phil-
adelphia hospital, has been ordered to
California to recuperate from an opera-
tion on her foot. Miss Carew's debut in
her new act has been postponed until after
Jan. 1st.

Gertrude DesRoches, now with Charles
Wayne and Company, is said to be con-
templating leaving vaudeville to play a
prominent part in a musical comedy called
"Mr. and Mrs. Newlywed" around the
holidays.

The Colonial is still advertising an op-
position theatre through the olio drop.
This represents a street scene at the corner
of Forty-fifth street and Broadway. Prom-
inent in the foreground is the New York
Theatre, labeled accordingly.

"The Rah Rah Girls" will be the title
of a new female quartet, organized by
B. A. Rolfe. Hattie Mills, formerly with

"That Other Quartet," will be a member
of the Rolfe act. "That Other Quartet"
will also be reorganized, it is said.

Hibbert and Warren enjoy the distinc-
tion of being one of the few acts booked
by the United Offices for next season.
Contracts have already been delivered to
Jack Levy, their manager, for four weeks
beginning early in September, 1908.

Barney Gerard has completed the book
and lyrics of a two-act musical comedy
which will be presented in a New York
theatre about Jan. 1. The composer of
the music, whose name is withheld, is at
present in the public limelight.

DeMora and Graceta, comedy acrobats,
have secured their release from engage-
ments with the Western Vaudeville As-
sociation, and will join Williams' "Imperi-
als," opening at the Dewey, Minneapolis,
to-morrow (Sunday).

The Akounine Trio again replaced the
Tobin Sisters this week through the illness
of one of the latter girls. The trio are at
the Trent, Trenton. After serving a suf-
ficiently long "emergency" apprenticeship,
the trio may secure a permanent route.

The sensational scene of the next Hip-
podrome production is rumored to be an
automobile race, with several cars, the size
of the stage permitting a wide track. The
machines will "siz" by in view of the audi-
ence several times, going down under the
stage, up and out again.

Mark Sullivan and his "Incubator Girls"
will be the new title of the former act
played in vaudeville by Charles Wayne
and Company of almost the same name.
Junie McCree and John Gilroy have re-
written Mr. Wayne's act and it will be
booked by Wesley & Pincus.

Julius Tannen may go to London next
summer. It is very probable he will. Mr.
Tannen is a monologist. Vion & Lowe are
agents. Alfred Butt runs a musical hall
in the big town across the waves called
"The Palace." What could be more sim-
ple with the connection thus made plain?

The Glissando Troupe are breaking in
a revised version of "The Musical Battle-
ship," a musical novelty with mechanical
and electrical frills, and will show it here-
abouts presently. Bell and Richards, the
musical team, are members of the com-
pany of five which presents the number.

Lottie Meeny has written a sketch
named "The Bowery Bud." Miss Meeny
plays in it and the act was "tried out"
at the Family Theatre Monday. Chris O.
Brown, the Sullivan-Considine representa-
tive, booked the act for twenty-five weeks
over the circuit. Lee & Atwell, the agents,
handle it.

Ed Tannehill and Lola D. Radcliffe are
a Western sketch team who will play in
the East, upon Alf T. Wilton securing an

opening, in their piece called "A Tender-
foot on the Trail." Mr. Tannehill is a

seasoned cowboy actor and the sketch is
reported as a pretentious reflection of
Western life.

Robert Dailey and Company did not
play "A Trip on a Trolley" at the 125th
street house this week as billed. The
piece is under the direction of Wesley &
Pincus. The firm booked it out of town
previous to a metropolitan showing for the
purpose of having the rough edges, if any,
smoothed down.

To correct any wrong impression which
may have been inferred from a recent
article in VARIETY, an officer of the Will-
iam Morris Amusement Company states
it has no business connection with the
United States Amusement Company, and
no stockholders of either are interested in
the other corporation.

The Latoy Brothers, acrobats, are com-
ing East. It is of this team it was said
when Charley Siegrist performed his
"double from the ground" at the New
York that a Latoy Brother was doing the
same thing once daily without any espe-
cial attention being called to it. The act
is now in the West. It is a comedy acro-
batic number.

Each week Charles B. Dillingham for-
wards direct to William L. Lykens his
check for commissions due the agent
through Dillingham's engagement of the
Ward Brothers for "The Hoyden." Mr.
Lykens placed the vaudeville act in the
show. As Mr. Lykens catches a glimpse
of the Dillingham envelope and removes
the check he signs. It is not always thus.

Little Garry Owen can't find his bulldog,
"Buster," and the poor kid is heartbroken.
He lost it while playing Bayonne lately.
Garry says he had the dog trained to play
"hide and go seek" with him, besides "slid-
ing down bannisters." Young Garry misses
"sliding down the bannisters" the most,
for he says that when in a hotel with a
winding balustrade he had "lots of fun"
and could beat "Buster" each time.

Wednesday evening at the Dewey, where
"The Tiger Lilies" are playing this week,
two young men walked quietly down the
aisle, taking seats in the second row. At
the intermission they left and did not re-
turn. Shortly after the chief usher re-
quested the occupants of chairs on either
side to search for missing valuables. Noth-
ing was found short, although the couple
of quiet fellows were alleged pickpockets
and taken in charge on suspicion as they
left the theatre.

Edith Helena, the soprano with the alti-
tudinous notes, now on the Klaw & Er-
langer Circuit, is billed in front of the
New York Theatre this week in a striking
way. The billboard announcing Miss
Helena is one of those now-you-see-it-and-
now-you-don't electric-light signs. On the
board is a huge musical staff, with notes
running from A below the line to G alti-
simo. Each note is an incandescent lamp.
This is the first billboard of the kind ever
made. It is the invention of Miss Helena's
business manager. It is also the first
electric billboard to be carried by a vaude-
ville artist.

NO "MONEY STRINGENCY" HERE.

Following the publication of an item in last week's VARIETY to the effect that work upon the new Empire Circuit Theatre in Williamsburg had been delayed, an officer of that concern this week made the statement below:

"There has been no delay in the progress of the work as might be inferred from the news item. The work is keeping up with the contractors' time, and an inspection of the ground will show that the steel is beginning to arrive. From now on the work will show more from the surface. An operation of this magnitude does not make a big impression at its inception, but when in full swing it progresses at an amazing rate.

"The Empire Theatre Company, of Brooklyn, owns the land free and clear, and has thousands of dollars in the bank waiting to meet the certificates of Messrs. Camp & Company, the contractors. So far as they are concerned there is no such thing as a 'money stringency,' and their only hope is that the contractors will be able to earn some of the bonus provided for in the contract if they finish the house before the date agreed upon."

The date is understood to be Feb. 1. The house is being built by the Empire Theatre Company, stock in which is held exclusively by members of the Empire Circuit Company.

"PAPER" COVERED UP.

Cincinnati, Oct. 25.

"The Original Cohen," playing at the Lyceum this week, has no "paper" out. Mayor Dempsey ordered the management to cover it up when a complaint was lodged with him by prominent Hebrews in town, who claimed that the posters displayed to advertise the show were caricatures on the Jewish race.

SOUBRETTE MISSES FORTUNE.

During the early part of this week while Frances Clare, soubrette and leading lady with the "Bon Tons" playing at the Star, Brooklyn, was standing on the corner near where the theatre is located, wondering if Brooklyn would ever grow into a city, an elderly woman approached her, asking Miss Clare if she had at one time resided in Scarsdale, Pa.

Miss Clare replied she had not. The woman said she had noticed her picture on a billboard in Reading, which had not been covered up after the show left that town some time ago, and had located the "Bon Tons" in Brooklyn.

The "Bon Ton's" leading woman, with a desire to avoid publicity, requested her inquisitor, who gave her name as Mrs. Henry Jamieson, to lean up against the iron railing surrounding the building so they could have a long talk about "it." The "it" proved to be a coal mine in Scarsdale, left by one William Hingling to a daughter who had mysteriously disappeared at the age of fifteen.

No trace of the girl could be found. Mrs. Jamieson said Miss Clare was the only girl who at all resembled the last picture taken of the missing daughter.

Miss Clare regretted the loss of the coal mine, said to be worth over a million dollars, but invited the visitor from Scarsdale in to see the show. Immediately after she left for home.

NEW SHOW AND HOUSE NOV. 28.

On November 28 the new Gayety Theatre at Toronto, Canada, will throw open its portals as a burlesque theatre under the management of the Columbia Amusement Company (Eastern Burlesque Wheel). On the same day "The Mardi Gras Beauties," a new Eastern show organized by W. S. Campbell and Al. Reeves, will appear upon the stage of the new theatre for its first public showing.

Jack Sydell will be the manager of the "Beauties." A two-act piece called "Tom and Jerry," written by Harry M. Stewart, will afford the company scope for humorous effort. Mr. Stewart will be a principal, as will also Cassie Bernard. About 20 chorus girls have been engaged, and rehearsals will commence after the roster has been filled.

The specialties will be sandwiched in the action, the regulation olio having been dispensed with.

PLAY SKETCH ALL OVER.

Simon and Gardner have been re-booked for a European trip, commencing next June.

It will include a tour of the foreign countries in their sketch, "The New Coachman," and it will be played in English, the foreign managers announcing themselves as satisfied to have it so.

HETTY KING.

It is a pretty tribute that Hetty King's (pictures of whom occupy the front page this week) American cousins have paid this charming little English artist in calling her "the dandiest boy and the daintiest girl Great Britain has loaned to America." Three weeks ago Miss King opened her engagement in "Advanced Vaudeville" at the New York Theatre. She was a stranger, although she had been widely heralded for the artiste that she is. It needed but a single performance to win for her the sympathy and honest admiration of her audience. One-day it may be said that Miss King is among the first of the favorites who have come from England.

There are many and good reasons for the popularity of Hetty King and the vogue she has established for herself in New York. First of all, she is a little woman with a world of personal magnetism—the magnetism that goes out over the footlights in its effect and literally draws the audience to her. She doesn't have to even try to compel interest; she simply wins her way into her audience's heart. Next, she is a pleasing singer and an actress with real histrionic talent. She acts her songs as she sings them, and always convincingly, with beautiful effect. If she is the "Pleasantly sweet," she is small and swagger and "entirely fit"; if she is the military officer, there is all the briskness and breeziness that should go with the character; if she is the London "bobby" or policeman, she twirls her club and paces her beat with all the assurance and confidence of the real bluecoat. But it is as the "Jackie" the tailor, her own British navy, that she finds her way furthest into the hearts of her audience. She is a positively irresistible Jack tar, and when she sings the lines "Of Sweethearts I Have Three," you are ready to subscribe to the words and believe she could have a score of sweethearts if she wanted them, for she is as fetching a picture as she is a singer on any stage. And it is in this character that Miss King displays one of her greatest charms, that of the graceful dancer. As you see her go with animation and grace through the movements of the dance, with her feet twinkling time to the music and her eyes lighting up the whole stage with their roguishness, you somehow feel that you really never saw the hornpipe before. The name of the song Miss King sings with this character is "I'm Going Away," and it is the sort of melody that one cannot keep from humming and whistling; it is catchy and tuneful, it is really haunting. And this is but one of her vocal successes. She has several others in her repertoire, some introduced this week.

But with all of these desirable and essential qualities that go to make Miss King popular, there is still one fact that does more perhaps than any other single thing to make her a splendid success. Her songs to the last word and note are clean and wholesome. No naughtiness, no double entendre to Hetty King's songs. She does not want the success that may be won otherwise. She believes that the stage artist who deserves popularity will win it by work of high quality, with songs bright, witty and tuneful. Splendidly has she demonstrated the truthfulness of her belief with the enviable success that she has won for herself.

There is still another point that contributes largely to making Miss King's enviable popularity. She never loses the charm of her femininity in the impersonation of the opposite sex to her own. There is always a trace of delightful modesty in every detail of her performance. The impression she creates being that she is a very clever woman manipulating masculine characters with fine effect. Few are the times when one meets with a person of personality as charming as Miss King's; she is a delightful little woman, on and off the stage.

IRWIN'S NEW SHOW.

Fred Irwin's "Majestics" played a new show at the Murray Hill Theatre last Saturday, and continued in it at Philadelphia this week.

Mr. Irwin was not satisfied with the piece in use which was played when the show entered the Murray Hill. He rehearsed continually on the new one, which was finally sent over the plate at the Saturday matinee.

LUBIN AFTER ANOTHER.

S. Lubin, the Philadelphia moving picture maker and dealer, is quoted as saying that the Shubert Theatre, now playing Klaw & Erlanger vaudeville, in Newark, N. J., has been offered to him under the same conditions that marked the transfer of the Shubert, Brooklyn, into his hands recently.

Mr. Lubin did not close the deal at the time, declaring that there was a dispute between the present managers and the owners of the building. The latter were not disposed to permit low-priced shows such as Lubin contemplated putting in, to be presented at their theatre. The deal is still pending, according to Lubin, hanging on the settlement of the dispute.

HAD NARROW ESCAPE.

Louisville, Oct. 25.

William B. Watson's Burlesquers, while en route from Terre Haute to Indianapolis, last week, were within the area of the terrific vibrations caused by the explosion of the Dupont Company's powder mills at Fontanet, Ind.

The train was delayed 20 minutes in leaving, a circumstance to which the members probably owe their lives. As it was every pane of glass in the company's car was shattered.

While the same company was playing in Indianapolis last season, there was an explosion in the same plant.

SCRIBNER TAKES RECORD.

Sam Scribner's "Big Show" broke all house records at the Gayety, Philadelphia, last week, with Millie DeLeon, "The Girl in Blue," as the added attraction.

The burlesque world was more than a little surprised to learn of the "coochie" dancer's presence in the Scribner show.

Mr. Scribner has always taken a stand against this sort of thing, and his acquiescence to Millie DeLeon's engagement is taken to indicate his surrender to the managerial faction which stands for the principal that the "spicy" show is the moneymaker.

FARNUM NEXT.

The next legitimate to disport himself under the glow of the vaudeville lights will be William Farnum, late of "Ben Hur."

Mr. Farnum has secured a sketch called "The Mirage," written by Paul Armstrong, and having placed himself and act under the direction of Alf T. Wilton, is awaiting notice of the opening date.

NORTON AND NICHOLSON "LEGITS."

Chicago, Oct. 25.

Paul Nicholson and Angeline Norton will be the principals in a second company of "The Girl Question" when the organization goes on the road December 25th. Nicholson will play Junie McCree's part.

ACTRESS LOSES SUIT.

Chicago, Oct. 25.

During the stay here last week of Alf. G. Herrington's "Lady Birds" at the Empire Theatre there was tried in court an action for \$1,200, brought against Herrington by Georgia Cunningham, a former member of the company.

When the show played five days between Minneapolis and Kansas City on the Western Burlesque Wheel, Miss Cunningham demanded payment for the day's lay-off, and declared unless she got it she would not go on. Herrington gave in to her demands, but thereafter refused to advance her any funds until Miss Cunningham's indebtedness to him, amounting to \$225, had been satisfied. Miss Cunningham left the show in St. Louis and Mr. Herrington seized the trunks containing her wardrobe.

The girl attempted to stop the show in Kansas City, and later brought suit for \$1,200. The action came to trial and was dismissed. Miss Cunningham was required to furnish \$2,000 bond to secure the payment of her indebtedness before she could regain possession of her property.

REEVES-FOWLER NUPTIALS.

Al Reeves, the burlesque manager, and Almeda Fowler, a member of Reeves' "Beauty Show," were married on Wednesday, Oct. 23, in the Central Methodist Episcopal Church of Newark, N. J., Rev. W. H. Morgan officiating. The Reeves show is playing at Hurtig & Seamon's 125th Street Music Hall this week, and the wedding party ran over to the New Jersey town Wednesday morning in automobiles. The ceremony was performed at 10 o'clock.

Andy Lewis was best man, while Maude Elliott Lewis acted as bridesmaid. The wedding party returned to New York immediately after the ceremony, and a wedding breakfast was served in Sherry's. Among the wedding gifts received by the bride was a diamond sunburst, with a five-carat centre stone, and 123 smaller ones.

Mr. Reeves has been a burlesque manager for a good many years, and is one of the most widely known men in that branch of the profession.

IRENE FRANKLIN MAKES HIGH MARK.

Irene Franklin, of Irene Franklin and Burt Green, hit the high mark of all singers last week while playing at the Colonial in the place of Marie Lloyd, who was indisposed for a few performances.

On Thursday-afternoon Miss Franklin sang nine songs and made a change of costume for each, remaining on the stage twenty-eight minutes. This is a vaudeville record for each part of the performance, including the time, for the number of selections rendered.

The act will play a return engagement at the Colonial next week, having had its time shifted from Providence for that purpose. Miss Franklin and Mr. Green are at Hammerstein's this week.

Madie, a dancer, will shortly try to hand us a gasp by appearing in a dress containing 13,029 white stones. The creation weighs 36 pounds.

CANCELLATIONS ON K. & E. CIRCUIT.

Cancellations came in fours this week on the Klaw & Erlanger vaudeville circuit.

On Wednesday, Stuart Barnes, playing at the New York, notified the management he would not continue to play in the "No. 3" position on the program. Another location being refused him, Mr. Barnes left the theatre, and his contract for 25 weeks behind him.

In Boston, Valazzi, the juggler, a foreign act, declined to close his act in "one" at the Tremont and closed his engagement instead on Tuesday, also canceling a contract held by him for 25 weeks over the K. & E. time.

At the Auditorium in Chicago last Sunday night, Greene and Werner had a difference of opinion as to the manner in which their act should be played, causing a stage wait for the setting of Ida Fuller's act which followed. The team was taken off the program, and their name appears no longer upon the K. & E. route sheets.

A dispatch from Chicago says Greene and Werner declined to close in "one" with the house drop behind them, their own being too small for the Auditorium stage.

The Crane Brothers are now in New York after touring awhile in "Advanced Vaudeville." One of the brothers stated they had closed their engagement over the circuit by force of circumstances, being obliged to return to New York for the purpose of appearing at the contest over the will of the late Mrs. Inman, of Coney Island, Higander Crane having been the deceased's son-in-law.

MABEL HITE OR MAY VOKES?

Will Mabel Hite play in "A Knight for a Day" when that musical comedy comes to Wallack's Theatre about Nov. 25? is the proposition confronting the managers of the piece.

It is now enjoying a run in Chicago. Charles Burnham, manager of Wallack's, visited the Western town last week, and placed his stamp of approval for the New York engagement.

There seems to be a considerable question whether Mabel Hite, who has scored a success in it, will play in the New York. Miss Hite is understood to have an offer in another legitimate play for after January 1st, and wishes to visit vaudeville from the time "A Knight for a Day" closes in Chicago until then. This will give her four variety weeks, and she will likely do a single turn in "one."

Upon Miss Hite notifying the managers she will not play New York in the comedy, May Vokes will probably have the part.

PRINCE RE-ENGAGED.

Arthur Prince, the English ventriloquist, and his wife, Ida Renee, sailed for England on Tuesday.

Before leaving, Mr. Prince and Miss Renee signed contracts with Klaw & Erlanger for a long continued engagement, which will bring them back to this side about March. The booking was made through Clifford C. Fischer as agent.

Manuel Herzog's Horses will show in vaudeville, the act having ended its circus season.

PRICES GO DOWN IN PHILA.

Philadelphia, Oct. 25.

Following A. L. Erlanger's visit to this city during the week came the statement that admission to the Forrest, the "Advanced Vaudeville" playhouse, would be reduced to 50 and 75 cents for orchestra seats, commencing Monday, Oct. 28, when Vesta Victoria headlines the bill. Besides the English, an there are nine numbers, and the total cost of the first bill under the new vaudeville campaign proclaimed for Philadelphia in the advertisements will cost about \$6,500.

The matinee will be 25 and 50 cents. Increased space has been taken for the theatre's advertising, and Mr. Erlanger in an interview practically said that the fight would now commence.

The other report was that Klaw & Erlanger had made overtures to secure the Academy of Music in which to offer the greatest vaudeville attractions Philadelphia has ever seen. Mr. Erlanger is quoted as confirming this intention, but so far as can be learned there is no way in which the Academy can be secured before next June.

Klaw & Erlanger are reported to have said that they were perfectly satisfied with the results of their vaudeville venture in the Forrest, and there is reason to believe that results can be obtained by furnishing this handsome theatre with attractive bookings. Louis F. Werba has declared that under no circumstances will vaudeville be changed from the Forrest to any other house in Philadelphia. With all these facts in view it is hard to understand just how any of the rumors can ever come to real life.

Charles Frohman visited Philadelphia late last week and announced his intention of securing a house there for a first-class stock company, but acknowledged that the Forrest was not considered.

On Thursday night through Felix Isman an offer was made by Klaw & Erlanger of \$1,380,000 for the Academy. Mr. Erlanger stated it was accepted under certain conditions. He said provided they did not secure the Academy they would build in the same neighborhood.

Dan Fishell is now in charge of the Forrest. He announces that the advertising will be done hereafter in circus style, a special car taking in the country within a radius of 150 miles from Philadelphia. Mr. Fishell was advance man for the Barnum-Bailey show last year, and he knows how to attract the attention of the country folk.

OPPOSITION COMING IN LOS ANGELES.

Chicago, Oct. 25.

It is learned that F. G. Schumacher, P. F. Schumacher and Phillip Wilson are the promoters of a new vaudeville theatre at Los Angeles, Cal. An eight-story building will be erected on the former site of the Panorama Skating Rink, in that city, and will contain a theatre to be devoted to vaudeville. The cost will be \$250,000.

The Orpheum Circuit operates a theatre in Los Angeles and has never experienced opposition there. It is a profitable field for variety entertainments. If a reserved seat is desired for a performance at the Orpheum application must be made three days in advance.

Gertrude Hoffman plays a return engagement at Hammerstein's next week.

PROMISES FOR BOSTON.

Boston, Oct. 25.

Now that the "war" has begun in Chicago and the "steam roller" is busy, the generals who are conducting the "advanced" army are turning their attention to Boston, with the result that there are undoubtedly going to be "doings" here within the next few weeks.

An interview was given out this week from the Tremont Theatre (K. & E.), referring to the Chicago combat and declaring that "it is only a matter of a very short time when a similar story can be told about Boston. This city is to be treated to one of the biggest surprises it has ever had concerning theatricals. Mr. Erlanger is to come to Boston to take personal charge of the campaign."

It also stated that the first of the "big star shows" would be given here on Nov. 4 and that "probably not one of the acts has ever been seen here." (The Tremont's program this week announced Hetty King for the week of Nov. 4 and Vesta Victoria week 11th.) The interviews, presumably inspired by Mr. Erlanger himself, declared also that "Boston may get another big surprise before many days, and it will probably concern the building of a new theatre."

John B. Schoeffel, manager of the Tremont, said this week that K. & E. have not been able as yet to put into operation their plan of "Advanced Vaudeville" here. He admitted that the bills so far have not been what they intended to give, but that beginning Nov. 4 the "real thing" would be on view, "for K. & E. are now ready in every respect."

As to the building of another theatre here, Mr. Schoeffel expressed the belief that, if such a thing should occur, it would mean the building of a vaudeville theatre of great capacity—much greater than the Tremont. Business at the Tremont has increased quite materially within the past two weeks, particularly at night. All it now needs is a better attendance at matinees to make it entirely satisfactory.

From the standpoint of a disinterested outsider, all the Tremont requires is for the K. & E. offices to send them shows as good as they have had last week and this and they need not worry about the attendance. Bostonians know a good show and are ready and willing to patronize it.

Mr. Erlanger is expected in the city today, when it is believed an announcement will be made of the site obtained for a new K. & E. vaudeville theatre in Boston.

BIG "CARMEN" PRODUCTION.

Mme. Beldini, late with the San Carlo Opera Company, has been engaged by Klaw & Erlanger to play her operatic sketch of "Carmen" in vaudeville, and will open at the Auditorium, Chicago, on November 3.

There will be a cast of principals numbering from sixteen to twenty, and the chorus will increase the total to about 100.

GEO. W. BRITT, BANKRUPT.

Boston, Oct. 25.

George W. Britt, a theatrical man who has been interested in vaudeville acts, filed a petition in bankruptcy this week, owing \$4,132, with assets of \$175.

"The London Models" sail for home next Wednesday.

LEAVITT SAYS HE'S WRONGED.

M. B. Leavitt, the international impresario, made a statement this week in reference to the article appearing in the last issue of VARIETY, connecting Mr. Leavitt's name with The Marconis and Maretta and Hasse, two foreign acts brought over here by Mr. Leavitt under a direct contract with himself.

Mr. Leavitt says he cabled the Marconis to come over upon the authority of William Morris, the agent, who stated to him they would be placed upon arrival. They were not, and are now on the Western States Vaudeville Circuit.

Regarding Maretta and Hasse, Mr. Leavitt says they were booked by him through the Paris agency of Somers & Warner. Arrangements were made to play the act over the Sullivan-Considine circuit, and they opened last week at Minneapolis on the S.-C. time.

A damage suit has been brought by Mr. Leavitt against Klaw & Erlanger for \$50,000 for breach of contract. William Grossman, of House, Grossman & Vorhaus, is the attorney.

William Morris, when asked this week his version of Leavitt's story regarding The Marconis, said that Mr. Leavitt informed him of the act, stating it would play for a certain amount weekly. He informed Mr. Leavitt he could place it for a few weeks on the smaller time, which seemed satisfactory. Mr. Leavitt cabled for the act to come over and upon arrival when Mr. Morris asked the price, was given a figure calling for \$75 more than originally set.

Mr. Leavitt denied to Morris that a lower figure had previously been mentioned, and upon this point the split occurred.

YOUNG PEOPLE MARRY.

Thos. Ince, Jr., playing with William H. Thompson in "For Love's Sweet Sake," and Elinor Kershaw, who scored the hit of "A Night in a House Boat," were married the other day, after a short courtship.

The young people met each other while on the same bill at the Colonial, and traveling over the Williams' circuit together came to the parting point at the Alhambra two weeks afterwards—that is, the parting unless the minister did the rest, and the minister did, then they parted anyway to meet again on some other vaudeville program.

BERNARD FOR FIVE WEEKS.

The contract executed between Sam Bernard and the United Booking Offices is understood to call for the comedian's services for a definite period of five weeks only, at the expiration of his present agreement with Charles Frohman. The salary, \$3,000 weekly, as reported, is correct.

Three of the five weeks engaged will be played in the Percy Williams local houses, it is said, while the other two will probably be spent by Mr. Bernard in the Moore houses at Rochester and Detroit. If more time is taken by the comedian, it will be a matter of future arrangement.

May Boley will open in a single act at the Majestic, Chicago, Nov. 11.

NEW CALIFORNIA CIRCUIT OPENS SOON.

San Francisco, Oct. 25.

According to an announcement made here this week the Alpha Circuit will inaugurate its career Nov. 3, when the doors of the Victory Theatre here will be thrown open to the public. The concern has also secured under long-term lease the Columbia, Oakland, which is announced for opening at the same time. The other houses declared to be affiliated with the Alpha people for co-operation in the new circuit are the Park, Alameda, Cal., and the Unique at Los Angeles.

As the intention of the new combination is to play the acts used on the Mozart time in Pennsylvania and New York, it is presumed it has some sort of connection in the South, but the names of towns and houses have not yet been announced.

An arrangement was under discussion some months ago whereby the Western States people were to take their supply of acts from the independent bookings of the Maurice Boom office, and at that time a more or less closely knitted trans-continental circuit was in process of formation. The arrangement with Louis Pincus to book exclusively for the Western States, however, put an end to the plan.

TWO CHICAGO OPENINGS MONDAY.

Chicago, Oct. 25.

The vaudeville theatre just finished on Milwaukee avenue, for Kohl & Castle, will open Monday (28). The house has a seating capacity of 1,600, and the same class of acts, with the exception of the headliners seen at the down town theatres, will be offered.

The new theatre in South Chicago opens on the same day. It has been stated that another structure devoted to vaudeville will soon be erected by Kohl & Castle, to be located on State street, north of Van Buren street. The building will be five stories high. The grade of vaudeville now given at the Orpheum will be the policy at that house.

COYNE COMING BACK.

London, Oct. 16.

Joe Coyne, at present the hit of "The Merry Widow," will return to New York to play in "Toddles," a new Frohman production scheduled for its premier in December.

Mr. Coyne would accept a vaudeville engagement did his legitimate contracts not prevent.

LOOKING FOR ALEX. COMSTOCK.

Waterbury, Conn., Oct. 25.

Information as to the whereabouts of Alexander Comstock, well known in theatricals, is being eagerly sought by his wife, Myrtle Edwards, of this city, and leading lady of the Comstock Comedy Company. She is held by the Willimantic authorities on the charge of passing a worthless check.

During the past summer Comstock opened an office here and engaged in selling mining stocks. He was ably assisted by his wife. Comstock's absence in her present straits is raising a storm of indignation for him if he does appear.

E. E. ACKERMAN IN NEW YORK.

E. Ed Ackerman, of the Western States Vaudeville Association, is in the city consulting with Louis Pincus, the circuit's Eastern representative, about the Western's interests. Mr. Ackerman will remain another week.

One of the important matters taken up between the manager and agent is the matter of transportation. Heretofore it has been the custom of the Western to furnish round-trip tickets to acts playing its time, the passage generally reading to San Francisco and return.

In two instances of late, however, acts after finishing with the Western, have gone over to the opposition (Sullivan-Considine) and Mr. Ackerman has about decided to make an arrangement whereby fare will be given one way only.

He has also consulted with R. C. Mudge, president of the White Rats, for the purpose of inserting a clause in the Western's contract prohibiting an artist from agreeing to play in the same city where a Western States house is located either for 60 days before or after the engagement contracted for.

The two acts which played the S.-C. houses after finishing the Western States time were "That" Quartet and Major Doyle. The Major claimed he had gone West at a summer scale of wages, and asked an increase of \$50 weekly for a continuation of his contract. This Mr. Ackerman would not give, so the Major engaged with the other side, presumably at the figure quoted.

"That" Quartet played out the Western time, and without further thought signed with the other side, playing a couple of weeks or so in Lower California.

Another case which has annoyed Mr. Ackerman was that of the Three Kuhns, a singing trio. This he has referred to Mr. Mudge for arbitration. The act was booked to play with the Western, but suddenly decamped to the S.-C. end, and a complaint by Mr. Ackerman has been lodged with the White Rats.

PUBLISHER PAYS \$8,100 FOR SONG.

Chicago, Oct. 25.

The largest cash payment for a single instrumental composition was made by Will Rossiter, the music publisher. Mr. Rossiter paid \$8,100 in cash for the publication rights and ownership of "Moon Winks," by George Stevens.

The F. J. A. Forster Co., music jobbers, who held the copyright, made the sale. Mr. Rossiter believes that it will be one of the biggest "hits" ever placed on the market. Twenty-five thousand copies have already been shipped to an Eastern jobbing house.

Mr. Rossiter is making rapid progress in the music publishing business, and will handle a number of acts for vaudeville on his own account. The singing number of Lillian Berry, Reid and Company, is under his management. Mamie Harnish, the singing comedienne, is Rossiter's "catch," as well as several others now being recruited.

Cora Youngblood Carson and her sextet, under the management of J. Leslie Spahn, are appearing at the Arcade, Toledo, this week for the first vaudeville time. It is a large musical number and will appear in the East soon.

HASHIM DISAPPEARS.

Cincinnati, Oct. 25.

Robinson's Opera House, opened two weeks ago by Alex. Hashim, under a lease for three years, is reported to have changed hands because of the sudden disappearance of Mr. Hashim, the manager. He is said to have had the backing of New York brokers, and was reported to be in New York conferring with them, but has been absent for over a week. The John C. Fisher Opera Co. opened the house under a twelve weeks' contract, and gave one of the best performances ever seen here for the price.

Business was gradually picking up, but Hashim was not in a position to meet his obligations. Four weeks' rent had been paid in advance, and the house will be continued by Mr. Fisher. A new backer, Gus Meininger, has paid off all salaries and the house opened up Sunday night as usual, notwithstanding the statement of John D. Davis, agent of the Robinson estate, that the theatre would be closed.

A suit has been instituted against Hashim, and an attempt was made to attach the house receipts. Mr. Fisher stated that Hashim was indebted to him for \$2,300.

ANOTHER EUROPEAN "STEAL."

They do things so crudely in Europe. The latest is a "steal" of the act of Spissell Brothers and Mack.

Spissell Brothers and Mack only recently returned from abroad, and they are booked to go over there again. This makes no difference to the foreigners, however, who have no more originality in discovering a title, than they have in securing new material.

The latest "steal" on the other side is "Spissell, Spissell and Spissell." The trio is so proud of the "clever" theft, they advertise it in the foreign theatrical journals, who have abetted this form of piracy for a long time, especially those on the continent. "Price and Revost" copying Rice and Prevost has been the most notorious example up to this time, although no American act can be successful abroad, without leaving copies behind it.

No notice is taken of these thefts by the German theatrical trade papers. If the "copy" act is sufficiently far-sighted to place a page advertisement, costing about ten dollars, in the paper, it travels along with immunity.

HOUDINI'S TREAT.

Denver, Oct. 25.

Harry Houdini "set 'em up" for the whole back stage during his two weeks' stay at the Orpheum here. It happened this way:

The Denver Orpheum has no opposition and plays to capacity, even turning them away half the time. Manager Carson was shocked and hurt a week ago when he received a bill for \$1.40 for ice used in the stage water cooler.

This figured out five cents a day, but the manager felt that such an outlay of funds was unwarranted, and forthwith the ice cooler was snatched away from its prodigal career. And so the stage was dry as a Maine Sunday until Houdini rounded up the iceman and out of his meagre savings "staked" the theatre to two weeks of ice and comfort at a cost of 70 cents.

The Orpheum here shows an annual profit of about \$65,000.

ACADEMY OPPOSING DEWEY.

The Academy of Music commenced its first Sunday night concert last week under the management of Klaw & Erlanger (for Sundays only) with a bill booked by the William Morris office.

A large attendance greeted the show. The Academy is directly opposite the Sullivan & Kraus Dewey Theatre on 14th street. The burlesque theatres (Gotham and Dewey), managed by Sullivan & Kraus, also receive their Sunday programs from the same booking office, and Mr. Kraus is reported to be seeking an explanation of the outcome of the present situation which places opposition to his profitable vaudeville "Sundays" across the street. The Academy is said to have affected the attendance at the Dewey last Sunday.

It is not known whether Kraus has applied to the United for material for one day each week. His theatres are located close to K.-P. houses, both up and down town, and this might interfere with any arrangement the burlesque manager might wish to make should the Academy Sunday shows continue, with a resultant loss to the Dewey.

INDICTING FOR SUNDAY SHOWS.

Kansas City, Oct. 25.

Indictments have been served upon sixteen theatre managers here and they will be brought to trial on a charge of violation of a statute prohibiting Sunday theatrical performances.

Judge William H. Wallace recently unearthed an old statute requiring the closing of all places of amusement on the Sabbath, and this was brought forward to operate against the theatrical men in the local campaign inaugurated by the church people.

Judge Wallace gave notice two weeks ago that he would pursue this course, but the managers secured an injunction restraining the authorities from closing up their houses, and Sunday performances were given as usual. The indictments followed under the forgotten law.

SECURES BIG JUDGMENT.

Findlay, O., Oct. 25.

The Ohio courts have returned a verdict in favor of Mrs. Caro Miller, of the Five Columbians, in her action for damages against the Southern Railroad for injuries sustained in a wreck on Thanksgiving, 1906.

The verdict was for \$27,500. Burkett & Burkett, attorneys, of this city, represented the plaintiff in the suit. Mrs. Miller is now almost entirely recovered, and the act will continue in vaudeville presently.

CLARK BROWN WEDS.

Clark Brown, booking representative for the Bennett Circuit in Canada, with headquarters in the United Offices, became a benedict this week, having married Dorothy Husbands, a non-professional Rochester (N. Y.) young woman.

The ceremony took place Wednesday at the home of the bride in Rochester. The couple will make their home in New York, after spending a short honeymoon in Atlantic City.

Henry Clive has been booked for twenty weeks with the United by Jack Levy.

WARM FUTURE FOR MOULIN ROUGE.

Paris, Oct. 14.

When the Moulin Rouge opens as a variety house in December under the management of Charles Aumont, it is expected to be a warm place. It is unlikely, however, that Paris will take to the Russian idea Mr. Aumont intends to install.

Paris does not want its entertainment intermingled with "Separees" (cabinets or private rooms). All the fashionable and expensive night restaurants in Paris, such as "Rat Mort," "Abbey" and "Maxim's," have no "Separees."

Every one likes to sit around and watch the dancers of all nations. A Parisian does not think of taking a "cabinet." Still, it is a new project for Paris, although the custom in Russia, and the foreign element in this festive city may evince a liking for it.

Aumont will have to be guarded in his dealings with artists, however. In Moscow, Russia, he was known about town while managing his house there as a free spender, even though on salary day for the acts he was a trifle short.

The future of the Moulin Rouge is viewed as a gamble. H. B. Marinelli is the sole booking agent, and believed to be financially interested. His connection with Aumont makes it clear that he has severed all relations with the Isola Freres, who have opposition houses.

VAUDEVILLE IN PLAINFIELD.

Maurice Boom will add a new stand to his circuit of "Family" theatres in Pennsylvania when another "Family" opens in Plainfield, N. J. The house is to be a reconstructed amusement hall.

William B. Pyle, formerly manager of the Parlor, a popular-priced establishment in York, Pa., is interested jointly with Mr. Boom in the enterprise. The show will be made up of three vaudeville acts, illustrated songs and moving pictures. It will open in two weeks' time.

PRIZE FOR GOOD GUESSING.

Waterbury, Conn., Oct. 25.

Manager J. F. Clancy, of Jacques' Theatre, has awarded a prize of a large doll to Ida Albert for guessing nearest to the correct number of tickets sold for the house during the past two weeks.

Miss Albert's estimate was 20,945; the number sold was 21,104.

BUCKNER LEAVES AGAIN.

Buckner, who prefers to be called "the variety agent" rather than "bicyclist" since associating himself with Al Sutherland as the foreign representative of Sutherland's booking office, returned from Europe last week and sailed back there on the same boat Oct. 22.

Mr. Buckner was engaged to play here about this time, but did not bring over his apparatus or assistant. His American time has been set forward.

The bicyclist-agent will return to New York on Dec. 15, when he will resume his engagements. While abroad Buckner booked on Sutherland's account The Exposition Four, Arnold's Leopards, Elsie Faye with Bissett and Miller, Carmen Trenpe, Mareena, Nevarro and Mareena, Cornalla and Eddie, Keeley Brothers, Marshall and King, Two Kings, himself and others.

K. & E. PAYING FOR SUNDAY CONCERTS.

In a letter sent out over the Klaw & Erlanger circuit, acts have been informed that when playing Sunday on a bill in a theatre away from the one engaged for the previous week, they will receive a pro rata payment for the services rendered, which will be one-seventh of the total salary.

The letter calls attention to the difference in policy pursued in this way from that practiced by the opposition, and refers to the artists who are obliged to come into New York, giving their services gratis on a Sunday when engaged for a house out of town booked by the United Offices which is not allowed to give a Sunday show.

LIVELY ADVERTISING FOR ROAD SHOWS.

Cedar Rapids, Ia., Oct. 25.

Klaw & Erlanger have a traveling vaudeville show, headed by Hardeen, "the jail breaker," playing here this week in opposition to the People's, the permanent variety institution of the town.

The K. & E. advance man opened up the same line of newspaper advertising which "Advanced Vaudeville" has done in the larger cities, notably Chicago.

Large space in the dailies told Cedar Rapids it didn't know what real vaudeville was, etc.

LAUDER SAILS TO-DAY.

Harry Lauder, the Scotch comedian, leaves England to-day on the "Lucania." He will appear at the New York on Nov. 4.

A large portion of the house for his first appearance has been taken by the Scotchmen of New York, and a Scotch band of 25 pieces in Highland costume will meet Mr. Lauder down the Bay, escorting him up Broadway and to the theatre after he lands.

VIRGINIA EARL'S NEW COMPANY.

Virginia Earl has had her time on the Poli Circuit placed back a week in order to spend this week in rehearsal. Her supporting company will be entirely changed.

F. E. Pelletton, of the old cast, retires to go with Henry Savage's new musical comedy, "Tom Jones," while illness forced the retirement of Charles Conway. The third member of the little organization has also been replaced.

MORE AGENTS JOIN.

"The Associated Vandeville Agents of America" held a couple of meetings this week to perfect the organization.

At the meeting last Sunday, Geo. Homans, W. S. Cleveland, Clifford C. Fischer, J. J. Armstrong, Jenie Jacobs and B. Obermeyer were admitted to membership.

Nothing of moment occurred at either session as far as can be ascertained, and the agents persist in the statement that the object of the "Associated Agents" is a purely social one.

HERBERT WRITING OPERA.

Charles K. Harris, the music publisher, will have the publication rights for the music in the new opera to be produced about December in a Broadway theatre.

Victor Herbert and Glen McDonough are writing it. The production will be made under the direction of Frank McKee.

CRUSADE AGAINST PICTURE SHOWS.

Philadelphia, Oct. 25.

Merchants and citizens are up in arms against moving picture shows in this city and the crusade has caused real estate dealers, business men and influential persons to become so engaged in the matter that the fight will be carried into the courts and the City Council here. The fight started several weeks ago when a committee of prominent Market street merchants met and discussed plans for quelling the noises resulting from the orchestras, bands, phonographs and other means used by the moving picture places to attract custom.

In the past few months Market street, the principal mercantile street of this city, has been turned into a veritable Midway, as many as six or seven of the moving picture palaces being opened in one block. In one or two blocks these shows are within two or three doors of each other, and when the orchestras start a rival musical contest for patronage the noise is such that the merchants claim business has been ruined.

One or two of the show owners agreed to stop the orchestras during the day, but two others threw down the gauntlet and it has now resolved itself into a fight to the finish. Thousands of dollars are represented, the show people are being backed up by property owners who have been receiving fabulous sums for rentals. Several prominent business firms have been forced to vacate the buildings to make room for the places.

Since it came to an issue the merchants have formed the Merchants' Protective Association and have engaged John C. Bell, ex-city district attorney. With a committee of business men he inspected several of the places in order to find matter to be used in the fight. It is understood that not only will the noise-making be fought, but every detail regarding living up to the fire and insurance laws will be brought into the fight.

An ordinance will be introduced in councils providing that a \$50 license be charged each of the shows and wherever it can be shown that the place comes under the head of "vaudeville houses" the regular theatre tax will be imposed. This, it appears, can be easily overcome by the show people, but the enforcing of the fire laws will surely work a hardship.

S. Lubin operates one place and is planning to open four more in the near future. Being one of the principals, he met the business men's committee and was one to agree to stop the noises, but his efforts to secure co-operation from the others resulted in the open fight being waged. The newspapers have taken a hand in the fight. Meetings are "covered" and given columns of space almost daily.

ORPHEUM CIRCUIT PRODUCING.

Charles Feleky, attached to the Orpheum Circuit, returned to town this week after launching the La Scala Sextet in vaudeville on the Orpheum Circuit, where it is now playing.

Several other productions will be made by the Circuit under the direction of Mr. Feleky, and supervision of Martin Beck, the general manager. Two or three are now under way. About fifteen people have been engaged.

The acts to be presented will be mostly musical in character, but cover a wide range in entertainment.

ACTORS' UNION ACTIVE.

The Actors' Union is preparing a campaign for further amendments to the present Employment Agency Law, which directs the methods of conducting vaudeville booking offices. Just what features of the law are objectionable officials of the New York local refuse to make public, but that the labor organization is dissatisfied with some phases of the present statute is evident. A bill containing the suggested amendments will be presented to the next Legislature.

It has been borne to the ears of the Union heads also that an effort will be made by the agents' and managers' associations of this State, which supported the movement for the law now in effect, to plan and attempt still other changes. One of these, the Union has heard on what is claimed to be authoritative information, aims to raise the present license fee from \$25 to \$250. The Union will fight this provision. Harry De Veaux, the executive head of the New York local, said that such a provision would tend to reduce the number of agents doing business, and thus make competition in the agency business less lively.

James Barry, of Local No. 1, has been appointed alternate to represent the New York Central Federated Union at the American Federation of Labor convention at Norfolk next month. Holland, of the "Eccentric Engineers," will be the New York C. F. U.'s representative. Mr. De Veaux was a candidate for this honor, but his brother delegate won out upon unexpected support at the last minute.

San Francisco has applied for an Actors' Protective Union charter. The application will be acted upon at the first meeting in November. The names of the applicants will be submitted to all of the 40 locals before the charter is issued.

The new St. Louis local has now 400 names enrolled. The local draws its membership from acts playing the smaller circuits in the Middle West and Southwest. It is only about six weeks old.

The Union has supplied vaudeville talent for eight strike benefit performances given for the locked out telegraphers. The artists donated their services for these performances, their expenses being paid by the Actors' Union. One was given in Newark, N. J., last night.

ELTINGE A "MYSTERY."

Julian Eltinge, the impersonator, has received an offer of an engagement in St. Petersburg, Russia, for one year, commencing next Fall.

A condition is that he change his name, and not disclose his sex either on or off the stage while in the Russian capital.

LAFAYETTE HASN'T CABLED.

The H. B. Marinelli office (New York branch) gave out this week that The Great Lafayette had scored a decided success upon the occasion of the latter's opening at Circus Schumann, Berlin, Oct. 15.

It is not unusual for the Marinelli office to do this with an act it has booked, and oftentimes the foreign Marinelli branches even cable the newspapers telling about the "big hits" booked by Marinelli.

There is no positive information as to Lafayette's reception abroad, but before leaving he informed three personal friends that if successful he would cable at once. Up to now, none of the three has heard from him.



LONDON NOTES



London, Oct. 12.

The attempt to keep Gibbons from turning three dramatic houses into music halls, using trade union pressure has had sharp attention from the V. A. F. The movement originated among theatrical people. An appeal against its action has been lodged with the General Federation of Trade Unions, which will probably pull the check rein.

The variety organizations want all the music halls possible; the more the merrier: "let them all come." As regards the thundering talk about the "Gibbons Music Hall Trust," it is merely stuff and bunco, as talent is much harder to corner than coal oil. Your Keith combine cornered most of the halls, but could not control the vast world scattered forces of talent; hence K. & E. rose on the dreams of K. & P. as the giant genii suddenly rose from the bottle, in the Arabian tale. In England opposition has arisen in the same way. Mr. Gibbons is now on his good behavior, and the boys are willing he should open a new hall every month if he wants to. We all recognize Gibbons as a great deal of a showman; in fact, he is the coming man in his line.

At the Canterbury the Music Hall Ladies' Guild just held its first annual meeting, and though ladies proverbially hold a reputation for tongues that are loose at both ends, they were not nearly so long winded as might have been expected. They all had their little speeches prepared, and ran their business doings through at a sort of twice nightly gallop, cutting out disputatious cross-talk. In the absence of Marie Lloyd, president, the chair was taken by the vice-president, "lovely, lively Lily Burnand," and Secretary Anna de Grey read a very flattering first year report. We are all very proud of the Ladies' Guild, as it is bound to do great things, and make some amend for the present unlucky condition of the Music Hall Benevolent Fund. Eugene Stratton is especially interested in the work for children, and the boys generally help it out in every way they can.

Alec Hurley, now in America, has lost a suit for \$450 against MacNaghten. He failed to send billing two weeks ahead as per clause of contract, which was upheld. Hurley claimed it was unnecessary to send any information, as his piece, "The Coster's Beano," was perfectly well known, not only to the management, but to the public. This particular clause did not go to the root of the consideration, and two High Court decisions were quoted to prove that the observance of every single clause was not in itself vital to the contract. Frederic Baugh, MacNaghten's London manager, said it would be utterly impossible to conduct any music hall unless artists observed the terms of the clauses in the agreement. It was absolutely necessary, for instance, in these days of County Council supervision, for the management to know the words of the songs that were to be sung. Though the deputy judge ruled against Mr. Hurley he said that as this was not the first

case of the kind he would have no objection to further light on this point being sought in the High Court.

Frank Grans lost a suit against Coe of Hammersmith Palace for (\$87.50) salary for the sketch "Quips." This was a case of disturbance in one of the boxes over aforesaid production, and a suddenly descending curtain.

The Vaudeville Club is now giving a series of Sunday evening concerts for its own benefit that would require a very fat purse to settle if paid for at regular rates, as the names are exceedingly starry.

A Wimbledon manager is trying a new form of theatrical construction, the shape being something like a half-opened fan. The width by the stage boxes is just over 60 feet, and this widens to just on 90 feet at the back of the parquet. The result is large holding capacity and greatly improved sight lines.

Albert Hyman, resident manager of the Cape Town Tivoli, arrives to-day on the Saxon, after an absence of nearly seven years. During a three months' vacation he will visit every principal point in England and on the Continent, amusing himself with the shows.

Diabolo is being boomed and raged, and experts with the spinning reel are on the Stoll and Gibbons tours.

Oswald Stoll thinks the Frohman idea of shows on liners a good one, judging by the success of his music hall show on the "Lusitania."

Wilkie Bard is engaged by Arthur Collins for Drury Lane pantomime. Walter Emerson has married Gwennie Hasto.

The Variety Federation is now affiliated with the Australasian Vaudeville Association, and doubtless the other artist societies will follow suit. This will cover the world pretty well. The order had its first strike when eight weeks old, at the Town Hall, Footscray, Melbourne, where a number of civil servants were supplementing their day's income by working at night for cut salaries. The members of the A. V. A. gave a free performance next door to the Town Hall, drawing the crowd away so effectively that next evening the cut-rate artists joined the new order, and agreed not to labor thereafter under the agreed minimum price.

Messrs. Fuller of the New Zealand circuit have agreed to adopt the Arbitrator's model contract.

Bob Brinkley, mine host at the Horns, Kennington Road, where strike meetings once boiled high, is dead. M. Charney, British Consul General at Marseilles, advises that Walter Stanton has won a suit with the circus there for the amount covered by his penalty clause, 1,170 francs, a sum less than his original contract.

PARIS NOTES

By O. M. SEIBT.

VARIETY'S Paris Office,
5, Rue Laffitte
(Boulevard des Italiens).

October 11.

The Folies Marigny is doing poor business on account of the continued heavy rains and will close on the 15th, should there be no change in the weather. Geo. Reno and Company play here on the same bill with Otero, The Brewsters, Bobby Pandur Brothers, Colon's Monkeys, and others.

Messrs. Isola Frères, managers of the Folies Bergère, Olympia and Parisiana, have retaken possession of the Gaité Theatre and will on January 1 in accord with the directors of the Opéra and the Opéra-Comique, establish it as a popular lyric theatre.

At the Cirque Métropole, now called "Cirque de Paris," same management as the Nouveau Cirque (Tison & Debray), an international boxing tournament commenced the other day. The bill includes: Wood and Rosie, lion act; 5 Loyals, musical; 4 Bassays, gladiators; Piatty's Ponies; The Balfours, eccentrics; Averino and Mitchell, wire, etc. Some of these artists are shifted over to the Nouveau Cirque in exchange with acts of the latter place, making them appear at both houses nightly. Dissatisfaction is the result, as in Paris artists are not accustomed to work at more than one house nightly.

Rudolf Schier, the Berlin Apollo Theatre manager, was in town lately. He spoke of the big draw he will have presently in young Sylvester Schaeffer, a former member of the world-famous Sylvester Schaeffer Family. This young artist is described by the Berlin press as a marvel. He gives a whole entertainment. Schier says he has booked the act for four consecutive months at a salary of 25,000 marks (\$6,250) per month.

At the Allhambra, the following acts opened on the 1st for one month: Ethel Whiteside and Picks, Les Trombettas, Lafayette's Dogs; The Vasilescus, bar act; Davis and Gledhill Trio, cycle; Barnard's Fantoques; Schiavonis, acrobats; Rex Fox, ventriloquist; Leo Nino, athlete; Fioretty and Elly, and pictures.

The Apollo headliner is Heloise Titcomb (New Acts). Others are The Boller Brothers, great cycling act; Two Mezzettis, comedy bar performers; 12 Obersteirer, Tyrolean singers and dancers; Mlle. Lausanne, sharpshooting; Tony Nelson, refined equilibristic turn; Tiller's Eight Apollo Girls; Albany, imitations; O'Kill, ventriloquist; La Fornarina, the dainty Spanish singer, who will stay at the Apollo until February next; Wania, the best Russian dancer seen here; Mlle. Lavergne, wire act with bare legs (this turn is about the limit of bad taste); Mlle. Gaudet, and Mlle. Berka, chanteuse, and the pictures. A diabolo act will open tomorrow night, consisting of four Paris champions, this being the first diabolo contest on any continental stage.

IMPERIAL'S MOVING DELAYED.

The Keith-Proctor people have not yet taken possession of the Imperial Theatre in Brooklyn, the deal having been delayed through a disagreement with the contractors who did the work of moving the old house to its new position. The contractors agreed to deliver the house ready for opening on Oct. 1, but have suffered delays.

The story of the transfer came out through the attempts of George Middleton, manager for Gus Hill's "The Shoemaker," to secure a lease from the theatre for the coming season. The city officials to whom he applied told him that arrangements had already been completed with Keith & Proctor.

Mr. Middleton learned that the understanding was that the Spooner Stock Company was to be moved over from its present home at the Fifth Avenue Theatre, Manhattan, but this plan seems to have been changed since then. F. F. Proctor, Jr., manager of the Fifth Avenue, declared this week that the Spooner occupancy of his house had been profitable and would be permanent. The Keith-Proctor deal seems to have been made with the purpose of closing the Imperial to Klaw & Erlanger opposition.

TRUST CO. HOLDING VAUDEVILLE MONEY.

It was a very honest Broadway person who did not have at least \$30,000 "tied up" through the suspension of the Knickerbocker Trust Company this week.

In the boarding house district around upper Broadway the landlords held a meeting to devise ways and means of warding off the excuse of the bank's failure when the board bill fell due.

Several vaudeville people were caught in the big failure. Dazte, the dancer, has \$10,000 on deposit. Joe Vion, of Vion & Lowe, neglected to draw out \$18,000 and several managers will have their money out of reach until the trust company's affairs are adjusted.

Oscar Hammerstein withdrew about \$100,000 from the bank ten days ago to use in a business transaction. Edward Blondell is not in town, but it is thought his account ran up to about \$35,000.

About the only unconcerned man on Broadway last Tuesday, was William L. Lykens, the agent. Mr. Lykens said, "What's this I hear about a bank failing? Who puts money in a bank? Never had a dollar in one in my life."

REGULAR CIRCUS BUSINESS.

Chicago, Nov. 25.

The closing act of the Auditorium bill for week of Nov. 4 will be made up of the Cottrell-Powell horse act, Frank Slivers, the clown, and Charley Siegrist, the acrobat.

The two acts will appear together. Slivers and Siegrist having made up a vaudeville number in which the clown will play comedy while the acrobat will do his famous "double from the ground."

CHICAGO ORPHEUM CHANGES POLICY.

Chicago, Oct. 25.

The Orpheum Theatre, giving six variety shows daily and operated by the W. V. A., will abolish vaudeville, playing moving pictures and illustrated songs.

MANAGER SIGNS TWO BOOKING CONTRACTS.

The Empire, Des Moines, Ia., is in the peculiar position this week of having two bills, booked by opposition circuits, engaged at the same time. It is probable that the questions involved in the shifting of bookings from the Sullivan-Considine office to that of William Morris will be dragged into court for final settlement. The Morris show is playing the house this week and it is probable that the locked out artists booked by S. & C. will be advised to start damage suits against the management.

Sullivan-Considine have been booking in shows for the Empire under an exclusive contract which runs until 1909. There is no cancellation clause in the instrument, the only agreement upon this point being the fixing of an amount to be forfeited in the event of a breach. The agreement specifies that weekly bills shall be supplied from the Sullivan-Considine list costing not in excess of \$1,000.

This contract has been in effect for some months. The house made money as a 10, 20 and 30-cent establishment. The manager and proprietor, Mannie Karger, was satisfied until the announcement that the Orpheum Circuit Company planned the erection of a \$150,000 theatre to open in January. He then decided the only way he could successfully hold his own would be to draw his supply of attractions from the K. & E. list. Accordingly he entered into another contract with Morris, specifying the limit of weekly cost at \$1,800.

This move was brought to the attention of Chris. O. Brown, manager of the Sullivan-Considine Eastern office in New York, and he secured verification from William Morris. Mr. Brown notified the Klaw & Erlanger agent that the Sullivan-Considine office had booked in a show for Des Moines and had instructed the acts to report. Mr. Morris replied that he would also send a show there for the current week.

The Des Moines house forms a valuable link in the Sullivan-Considine chain, making possible an easy jump between two of its stands, and a strong effort will be made to force Karger to fulfill his contract.

THE "GIRL RANGERS" CLOSED.

Philadelphia, Oct. 25.

The "Girl Rangers" will bow off at the Walnut Street Theatre Saturday night, going into retirement until an arrangement can be made to give the piece a metropolitan showing, according to the announcement of the management.

Will Rogers, the lasso expert, left the show last week, and will play K. & E. dates. A. L. Erlanger looked the show over this week, and it is reported that he requested Lillian Shaw, imitator, to name her salary for the K. & E. time. McWatters and Tyson are also in the show, and will probably play dates in the near future.

UNITED'S CLUB DEPARTMENT.

The United Booking Offices has started a new department which will handle the business of booking clubs and private entertainments.

The agency has always handled a certain amount of this business, but no special effort was made to extend the system in this direction. Frances Rockefeller King is at the head of the new institution.

SULLIVAN-CONSIDINE IN MILWAUKEE.

Milwaukee, Wis., Oct. 25.

The Grand Theatre, closed for nearly a year, opposite the new Star, will reopen in a few weeks under the Sullivan-Considine banner.

This announcement was made by William De Wolf, holder of the lease, who says that \$4,000 was paid down for the furnishings and a lease for five years secured.

This gives Milwaukee the following vaudeville houses: Shubert (K. & E.), Crystal (Western Vaudeville Managers' Association), Grand (S. & C.). The Majestic, now building, which will cost over \$1,000,000, will be a part of the Orpheum Circuit. The roof will be on in a few weeks.

STEINER NOT ON DUTY.

Alexander Steiner, the agent, who has recently been connected with the United Booking Offices, is absent from his usual locations during the day, including his desk in the agency.

No one seems to know just where Mr. Steiner is. Several foreign acts returning to town from circus engagements are looking for him. The last seen of Mr. Steiner he was on Broadway dressed in a new suit and a clean shave, considered very suspicious circumstances.



THE ST. LEONS.

The St. Leon family of acrobats are at present one of the attractions with the Forepaugh-Sells Circus, in which they do a striking acrobatic turn, beside the principal riding act of Elsie St. Leon (upper left-hand corner). Upon the close of the circus season the family will return to New York, where they have been engaged by Frederic Thompson for a new production which opens about the end of November. They will return to the Forepaugh-Sells organization next season.

Miss St. Leon stands well up among female principal riders. She has a gorgeous wardrobe and her riding is unusually graceful. She flashes with a series of clean backward somersaults on the back of a moving horse. The women are among the best acrobats in the tented world and their tumbling is an important part of the offering.

A new number was interpolated in M. N. Thiese's "The Two Islands" Monday night. The "Pony Ballet" which does the singing and dancing makes its entrance astride eight Shetland ponies. Each animal is led through the chorus evolutions by a small jockey at its bridle.

CIRCUS NEWS

The long expected official statement comes at last that the Ringling Brothers are the owners of the Barnum & Bailey Show. Both Al. Ringling and his brother Otto were with the big show when it closed its season in Tennessee. A considerable proportion of the acts with the present organization was signed up for the season of 1908, the contracts naming the next year's show "Barnum & Bailey's Greatest Show on Earth," the ("Limited") which followed the title formerly being missing. This change of contract form indicates that next season the show will be under another management. The people of the circus returned to New York this week, arriving in batches from Sunday until Wednesday, at intervals. According to stories they tell, the reports that have credited the tour with a financial failure were set in circulation for stock manipulating purposes. The performers say that the business ruled big at practically all stands. One who has been with the Barnum & Bailey show for five years stated this week that the season's business was the largest he has seen in that time. Joseph McCaddon is said to have "tipped off" the English syndicate of Barnum & Bailey stockholders that no dividend is to be declared on the fiscal year, and the annual statement in the face of the new complexion placed on the situation by this week's reports will be awaited with interest. It is worth noting that McCaddon's alleged "tip" arrived on the other side just before Al. Stewart appeared on the scene and offered to buy up all Barnum & Bailey stock available in the English market. A dispatch from London this week says: "At an extraordinary general meeting of the shareholders of the Barnum & Bailey Show on Tuesday a resolution was adopted ratifying the provisional contract providing for the sale of the property for \$410,000 to the Ringling Brothers. With the other assets this will give the shareholders \$2 to \$2.25 a share." When the corporation was formed in 1899 British investors were anxious to subscribe the entire capital of \$2,000,000.

The Norris & Rowe Circus will stay out on the road this year until Dec. 12, when it returns to winter quarters in California. During the present season the show has traveled over more territory, it is claimed, than any other American organization. Starting from the Pacific Coast the outfit worked east in Canada, playing as far as the Maritime provinces of the Dominion. It was within 50 miles of the coast, near Halifax. Norris & Rowe were short of funds at the opening of the season, and an effort was made to enlist additional capital. None was forthcoming, however, and the firm started out as best it could. From all accounts the issue was never in doubt, and it is declared by one who was in a position to be acquainted with the facts that on Oct. 15 the show was \$75,000 to the good in clear profit. It carried 23 cars.

It is unreasonable to expect that the half dozen great general agents of to-day will outlive the circus business. When tent show people get together this topic is frequently discussed and possible successors

of Col. W. E. Franklin, Louis E. Cooke and A. G. Ringling are picked out. Wallace Pepper thinks R. M. Harvey is the one best bet. He suggests Harvey Watkins and Harry Earl as other coming agents.

There is some sort of an agreement between circus managers and bill posters by which the big shows pay three cents each for having the cloth banners taken down after the performance. In rare cases the bill posters collect this amount and then fail to do the work. Buffalo Bill's banners were up in McKeesport, Connellsville and Uniontown, Pa., as late as last Monday. The first city is in the province of a bill poster who was formerly in the circus business.

Jimmy De Wolfe stated in May that if he had a successful (Barnum-Bailey) season he would not hearken to the call of hall shows this winter. He is now ahead of one, so the natural conclusion is obvious.

A story used by the Hagenbeck-Wallace press department early in the season has found its way into plate, which speaks well for E. E. Meredith, who is said to have "doped" out the yarn upon one of Harry Earl's suggestions. It concerns the "tune of the band" as "telling the time" with a circus and is credited to the Indianapolis "News."

Gil Robinson was away from the city this week. He accompanied the body of his mother-in-law, Mrs. Lake, home to Cincinnati for burial. Interment was made in Spring Grove Cemetery.

It is said that the connection of "Spader" Johnson with the Barnum & Bailey Circus terminated with the present season. Johnson has been with the "Big Show" for fourteen years, but next season he will be with the Sells-Floto outfit. Another of this season's Barnum & Bailey forces to join Sells-Floto is young Charley Siegrist. The acrobat left the Barnum & Bailey show earlier in the season. He played at an Indianapolis park for several weeks, and thereafter nothing was heard of him until the circus people began to drift in from the closed shows. Now it is learned that Siegrist was with the Sells-Floto Circus for several months. He has been engaged for next season to put on a big aerial flying act, resembling in style that of the Siegrist-Silbon Troupe.

After repeated denials, it is now admitted that the Pubillone Circus, which has hitherto played the island of Cuba, will enter Mexico the coming season as opposition to the Circo Bell. It will play Merida, one of the best show towns in Central America, and then move into the City of Mexico. Harry Allen has booked the "Double Somersaulting" Automobile, Harry and Rose Wentworth's Horses, Marriott Twins, Freeholds, clowns; Boise Family, casting act; D'Alma's Animals, Richard Brothers, comedy gymnasts; La Frere Sisters, aerial spinning tops; Mile. Tunmer and Palma's Band, for the tropical show.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Grand Theatre, Fargo, N. D., Oct. 17.
Editor VARIETY:

I have just read Sime's review of an act presented at Pastor's week Oct. 7, by the Lo Miers, which they bill as "The First Quarrel." I beg to say that I wrote an act entitled "The First Quarrel," and presented it at the Grand Opera House, Philadelphia, Pa., Sept. 18, 1890, and continued to play it in all the first class theatres in the United States until July 15, 1901, when I opened with it at the New Cross Empire, London, England, played London four weeks and then toured the English provinces. I shelved it for a time, rewrote it and opened with it again Nov. 19, 1906, and have been playing it continuously since then. I have been advertising "The First Quarrel" in VARIETY for the past six months, warning unprincipled people to respect my rights, and I cannot but think that Lo Miers have read it. I shall protect my property from (the too many) pirates who prey upon the brain work of others to gain recognition.. *Edgar Foreman.*

Cleveland, Oct. 19.

Editor VARIETY:

I must tell you a story about the police. In Chicago the audience was great, big house and after my great success, I have to do for them the song from Mr. Von Tilzer, "Mariutch Does Koochy Make."

Only for that song I was stopped, and they charged me to pay \$50, and the day after I go to have my money back and I prove in the one song I don't do "Koochy" and I get my money back. I tell you one lawyer charged me \$25.

That is the story. Only for the money, I like it very much.

I have been American five times. This is the first somebody will speak about the songs I have. Always big reception everywhere in America I go.

Eugene Fougere.

Kerrville, Tex., Oct. 18.

Editor VARIETY:

Please say that Horace Strouse, late of Strouse and Young, who has been in Texas the past year with consumption, is in very destitute circumstances. Friends interesting themselves in his behalf can address Kerrville, Tex., care Henry Schwethelm.

Horace Strouse.

Connorsville, Ind., Oct. 7.

Editor VARIETY:

In the hope of correcting false reports going the rounds, I should like to present a statement of the facts relating to the separating of the act known as Frank Van Hoven and the Barton Sisters. We (Hart and Dunham) worked on the same bill with them the week the trouble arose.

While playing this date Mr. Van Hoven sprained his ankle and was forced to retire. He made arrangements with the manager to have the sisters work the week out without him, but the girls refused to do this, claiming, unjustly, that Mr. Van Hoven was perfectly able to go on.

Twelve weeks were booked for the act, and the girls wrote to managers offering to play the time alone, using one of Mr. Van Hoven's illusions. Meanwhile, the latter booked himself in a single magical act. Then the Barton Sisters bought an illusion from Van Hoven, but when managers wrote demanding that Mr. Van Hoven should appear with them, threatening to cancel the time otherwise, they sought to have him return to his old place. When he refused they demanded that he buy back the illusion, and this he refused to do also.

Fred Hart,

Of Hart and Dunham.

Topeka, Kan., Oct. 15.

Editor VARIETY:

As an example of very advanced, even incipiently milleniumized, vaudeville, I wish to report that on the 13th Wasson's Theatre, Joplin, Mo., at the termination of an exceptionally pleasant week, in a modern, well conducted theatre, undecorated by any "legends," each artist received, with his salary, a note reading, "I am more than pleased to hand you the enclosed. Welcome back at any time. Oscar Wasson."

In addition, each woman and child on the bill received a silver souvenir spoon with the recipient's name engraved.

Mr. Wasson's sincere courtesy of manner makes his week a delight. For pure milk of human kindness and genial warmth, tinged with Chesterfieldian charm of the rare old school, I can only compare him to Willie Hammerstein.

J. C. Nugent.

New York City, Oct. 20.

Editor VARIETY:

In VARIETY of Oct. 19, Mr. Gus Edwards introduces in his advertisement of "The Blonde Typewriters," Johnny Stanley, as "The Nifty Little Comedian," a title which I claim to be the first to use for vaudeville purposes, having been using same for the past two years on letterhead and program billing, the catch title being about the same as now attached to Johnny Stanley. It has always been our endeavor to be different from others in our ideas, which we have been successful in doing since we have been a team. As different titles have been taken from us in the past we will try and protect this one, and take this means of doing so.

Marion and Deane.

New York, Oct. 22.

Editor VARIETY:

Your Boston correspondent last week mentioned Milton's Dogs and Blamphin and Hehr were drafted from Keith's to replace Juno Salmo at the Orpheum. This was hardly correct. Milton's Dogs took Salmo's position on the bill at the first show and we were sent over to strengthen it, which we succeeded in doing to the complete satisfaction of the management and audience, playing both houses.

Ellis Blamphin and Mona Hehr.

Next week is the concluding one of Hetty King's month's engagement at the New York.

TRIXIE FRIGANZA NEGOTIATING.

Trixie Friganza severed her connection with "The Orchid" in Chicago this week. Negotiations are going on to have Miss Friganza play on the K. & E. circuit. It was understood here Miss Friganza gave the show management her "notice" last week.

Jack Norworth is also reported for the "Advanced Vaudeville" circuit. Mr. Norworth is playing the Grand Opera House, Pittsburg, this week. So far this season he has refrained from contracting for over a week or so ahead.

FULL OF ELECTRICITY.

Thomas Edison, the wizard of electricity, and Tesla, the expert, both agree that "Resisto" can have an electrical voltage of 1,000,000 passed through him by personal contact without damage.

"Resisto" is a new electrical act, and anyone denying the statement may witness a demonstration, for "Resisto" is jealous about his capacity for the "juice." He says it is no cheating, and M. S. Bentham, the agent who has charge of the act, agrees with "Resisto" perfectly.

NEW VAUDEVILLE AGENTS.

Among the new applicants for licenses as vaudeville booking agents under the regulation of the License Bureau of New York appear the names of Jenie Jacobs, 1402 Broadway; Winters & Wood, 402 Broadway; Jesse Lasky, Hudson Theatre Building; Gus Edwards, 1512 Broadway, and Charles E. Henderson, 1402 Broadway.

The last named has entered business under the trade name of "The Rialto Amusement Exchange," and beside vaudeville bookings concerns himself with securing chorus people work.

LONG JUMPS FOR BIG ACT.

Boston, Oct. 25.

"The Song Birds," with thirty people, are heading the Keith bill this week, having jumped here from Pittsburg, arriving Sunday night at 10:30, seven hours late, the trip having taken a whole day, less one hour.

Another long trip to be made by the act is after the Washington engagement, when they go direct to Chicago, 1,100 miles. Before the Washington engagement "The Song Birds" will play two weeks in New York.

NEARLY A "SISTER" ACT.

Alberta Gallatin has closed. The city directory doesn't say whether "Alberta Gallatin" is a play or a person, but the name sounds like an advertised table delicacy, so Alberta must have been an actress before the show collapsed.

But that isn't the story. The truth is that one Zada Mansfield and Alice Fitch are not working now through the Gallatin fiasco. And not working, they are worrying. Miss Mansfield, who has that catchy surname "Zada," recites that once upon a time there were two young women in vaudeville with an act called "The Prince of Pilsen Girls." A critic with a posthumous vein of mirth said they were thin, but Miss Mansfield is ready to make affidavit those days have passed forever and that she and Miss Fitch are now ready to enter vaudeville, either as a "sister" act, a sketch team, novelty, chorus girls or any old kind of a job vaudeville can dig up.

The Misses Mansfield and Fitch's address is Broadway, America.

NO ACTS; NO SHOW.

El Paso, Tex., Oct. 25.

T. O. Tuttle, of the Franklin Theatre in this city, says he intends bringing suit for damages against the Western States Vaudeville Association for failure to supply acts, as agreed, for the Franklin.

An arrangement was made between Mr. Tuttle and Wm. A. Weston, the Western States representative at Denver, and the Franklin was to have opened Sept. 16. This was put off a week by the Association. Afterwards a guarantee of the salary list was demanded. This was furnished by a local bank, but Mr. Weston wired the guarantee came too late to book in the show for week Sept. 23.

A few days after Mr. Weston sent word to Mr. Tuttle that the San Francisco headquarters of the circuit would not allow him to book the house, although the Franklin is listed upon the letter head of the Western States as one of its circuit.

FIGHTING MINISTERS.

Topeka, Oct. 25.

The Ministers' Union fell against more than anticipated when it started a movement for Sunday closing of the theatres here. The managers formed an association with L. M. Crawford, of the Grand and Majestic, as president, and C. H. Trapp, of the Crystal, secretary. Although but a short time intervened before the matter came up in the city council, they secured 5,000 signatures from citizens protesting against the movement.

The Managers' Association declared if their houses are closed they will invoke the Sunday law against everything else, leaving Topeka without any liberty not absolute necessity.

The constitutionality of the Kansas Sunday law has never been tested, and the Topeka Theatrical Managers' Association will take it to the Supreme Court if obliged to do so. The Topeka papers have taken a neutral stand with one exception. The result will have a general effect throughout the State.

GEORGIA LAURENCE WILL STAR.

Georgia Laurence, now playing "Miss McCobb, Manicurist," in vaudeville, the single Clyde Fitch playlet turned over to this field, will star next season in an amplified three-act version of it.

Miss Laurence played a somewhat similar role in "Her Own Way," which brought Maxine Elliott forward as a stellar dramatic light.

Arthur Fabish, of William Morris' Chicago office, was in New York for a couple of days this week.

James and Sadie Leonard and Richard Anderson in their travesty have been booked for thirty weeks by the United. The act opens on Nov. 3 at the Orpheum, St. Paul, playing over the Western time before returning East.

Frances Cameron has confirmed the statement made in VARIETY last summer that she would be prominent in a Broadway musical play this season. Miss Cameron stepped to the front upon the opening of "The Merry Widow" at the New Amsterdam on Monday evening.

THE GIRL BEHIND THE COUNTER.

Eight people are given by the program as concerned in the production of "The Girl Behind the Counter," now playing at the Herald Square Theatre. It is a musical comedy. On Broadway when something isn't anything, it's called "musical comedy."

Although it required eight people to place the piece upon the Herald Square stage, one man only plays it, and he is Lew Fields. Without the part Mr. Field has, "The Girl Behind the Counter" would be away behind, probably in the storage house.

Everyone will agree that Mr. Fields is playing the part "of his life," but the part has as much to do with it as the comedian. There are other "Dutch" comedians who could do as well. It came from England, did this "counter girl," and has evidently been worked over. It must be a success, for speculators on the sidewalk are selling seats in the back row, and the audience laughs immoderately at many "telling bits."

It must not be forgotten that the box office price to see this show is \$2. The actual price you are obliged to pay, however, is either \$2.50 or \$3, according to location and the speculator's pleasure. Anyone may see a burlesque show for fifty cents. Multiply the worst burlesque show traveling by four times, in price and quality, and you have as a result twice as good a show as "The Girl Behind the Counter."

For \$2 one expects something, and he is receiving at the Herald Square Lew Fields and "The Pony Ballet." It is a heartrending sight to watch the manner in which the girls of the "Pony Ballet" are worked. There are six, and the "original" ones. At every opportunity, and some are improvised, these young women are called upon the stage to dance. It's a very good thing for the show.

There are chorus girls and "chorus men," but they are like so many lithographs pasted to a wall. Within memory there has never been a show of any nature which obtained less work from the aggregation composing the "chorus."

The story is of a German who is suddenly lifted to affluence by the death of a distant relative. He has married his former landlady. With the sudden wealth, she becomes ambitious for society. There is a daughter who must marry a "Lord," but the outcome is that the distant relative erred in selecting his heir, and the wife goes back to "boarding," while a Western millionaire marries the "girl."

The settings are about the only novel part of the piece. A department store is shown for the first act, and there is much laughter at a soda fountain.

In the second act, the piece of business obtaining the most laughs is when Fields, who has become the chief waiter for the occasion, instructs his men what to do during the evening. It is a revision of the "army" idea in burlesque, played to death there. A motley, grotesquely dressed collection of waiters with a "tough" having an effeminate voice does the "feeding."

This business would be as novel in a burlesque theatre as the joke Mr. Fields tells when speaking of the money his wife asks for every day, and causing a shriek by informing his audience he doesn't

know what she does with it, as he hasn't given her any yet. It may have been in the original manuscript of "The Girl Behind the Counter." So may have the "I Repeat; I Refusal" line Mr. Fields speaks, first brought over here by Tom McNaughton of the McNaughton Brothers.

Some "slap-stick" business is apparently greatly enjoyed, and Broadway is falling back to the burlesque shows of years ago. It wants the rough humor, commonly known as "oakum."

"The Girl Behind the Counter" proves it. It is the second "success" of the season to be steered to the front by one man, and become a hardship for anyone accustomed to vaudeville or burlesque to sit through. The other is "The Yankee Tourist" with Raymond Hitchcock. If a genuine musical comedy ever strikes Broadway, a panic will probably follow its arrival.

Louise Dresser is a member of the cast, and Miss Dresser principally sings in her own charming manner which gained her a place on Broadway. As the forelady in the department store, she changes gowns while in the store, but this is for the benefit of the feminine portion of the audience alone, and has for a precedent the change of costume made by Valeska Suratt in a Broadway production last season while Miss Suratt, in the play, was attending a ball.

William Rock has lately been added to the company for his dancing ability, but Mr. Rock is badly handicapped by having duets with Topsy Siegrist. Mr. Rock can dance; no one has danced in a very long while as he did in "The Orchid," but Mr. Rock is forced to stumble through the two dancing numbers he and Miss Siegrist have to oblige the young woman. Neither can Miss Siegrist sing; no one in the company can excepting Miss Dresser, who warbles character numbers only. May Naudain stands in the centre of the stage, with as much animation as a marble statue, while vocalizing. Connie Ediss is from London, and probably played the part she has here on the other side. There can be no other reason for her presence.

Lotta Faust looks well, and after that is said nothing remains, while of the men besides those mentioned, Denman Maley is giving a poor imitation of Clifton Crawford. Both he and a catch-line expression in use become tiresome. George Beban is giving a good show, principally through having a good part.

One usher works altogether as an encore getter. It seems to be the signal for the orchestra leader after he has clapped his hands the second time, to bring back the chorus. Joseph Ratliff sings "The Cherry in the Glass," and one doesn't realize the awfulness of this song until he repeats the chorus in obedience to the usher-made encore.

"Much Obligated to You," sung by Miss Dresser, is the best, and this has been interpolated, or it has been sung before in vaudeville. Broadway may patronize "The Girl Behind the Counter." If it does, there are many producers and managers off the big thoroughfare who are wasting time, for they are making productions Broadway would go crazy over by the same token, always bearing in mind the difference in a piece when the producer knows he will play to \$2, instead of fifty cents admission. *Simc.*

THE TIGER LILIES.

It must afford a great deal of personal gratification to members of a burlesque organization when secure in the knowledge they are with a "clean show." A phonograph can secure a laugh through a smutty story or suggestive remark, or a barbaric woman of the darkest shade attract a crowd by unnatural contortions. One would not christen the talking machine a "comedian," nor the female an "artiste." It brings neither distinction nor credit for a burlesque show to give an off-color entertainment. It may bring dollars to the box office, but the principals of the particular company offering this obnoxious style of entertainment assuredly have qualms of conscience when speaking of the "big hit" their show is making, and the managers do not mentally class themselves as they would prefer, knowing by what means they are inducing the dollars.

Burlesque is or could be a popular form of amusement. There are many women and children eager to enjoy it, and many households which can ill afford to pay the amount demanded for the "legitimate" brand of musical comedy. They would much prefer to be seated in the orchestra of a burlesque theatre than near the roof of another, the admission for the latter equaling the price of the former.

Last season there seemed to be a decided stand taken for a "clean" show, but this season the ambition on the part of the managers as far as concerns most burlesque shows reviewed up to now has taken a large drop. Dollars or empty seats, comedians or phonographs, artistes or freaks, the "clean" show is the only show for burlesque. Regardless of the managers' arguments, or of comparisons to Broadway productions, there is only one style of entertainment which will firmly establish burlesque in theatricals, and that is straightforward, unsullied music and amusement.

These remarks are brought about by "The Tiger Lilies" at the Dewey this week. It is a "clean" show in every sense of the word, and from every point of view. It is not the best, from the burlesque standard, but if it were the very poorest, and as clean as it is, it would still be a burlesque show of the first grade.

Where you find a first part or after-piece in burlesque which may be slow, but in which the principals abstain from anything even approaching suggestiveness to bring laughs or gain fictitious applause, you will find comedians and comedienues, for there is plainly indicated by the abstemious effort an intelligence of a calibre which renders the artists capable.

This is exactly the case with "The Twin Sister," the opening piece of "The Tiger Lilies." It is slow, and probably not a member of the company will deny it, but it is relieved throughout by the "Dutchman," played by Geo. P. Murphy. It also exists through a very good finish with "Scheon Garten Haus," Mr. Murphy's number, a musical piece, and "Ching Ling Foo," led by Josie Webb and Una Lillian Ellsworth, besides the ensemble finale.

Mr. Murphy is a "Dutchman" through the show, which contains not the traditional Hebrew or Irishman. Murphy doesn't weary in the character, although he is on the stage long and often. Sometimes when he is not, you wish he were, particularly in the opening piece, but with all his good comedy, and the well made-up "Dutch" character, Mr. Murphy insistently repeats "For God's Sake," a phrase upon which Nat Fields has erected a slight foundation for a funny man, and a phrase on which Mr. Fields is supposed to hold a copyright through long and frequent usage.

Another expression in the first part is uttered by John C. Hart, who says to one of the women "I'll give you a rap in the puss." It should be stopped at once. Dialogue of this nature is but a few degrees removed from "smut," for it is low "tough," especially when heard on the stage. Mr. Hart might improvise a line instead. Ordinary street slang could be fashioned into any number of expressions which would convey the same meaning and probably secure a laugh. Hart is not so prominent at the start, but in "Amateur Night on the Bowery," the burlesque, he is excellent as the master of ceremonies, and is a first class "straight" at all times.

The burlesque is a copy of "A Night in an English Music Hall." The wrestlers have been changed to boxers, and the travesty given more legitimately, but there is no doubt of the copy, and it is the best part of the show as played. Mr. Murphy in this does most of the labor also. His burlesque wire walking, with a large rope suspending him in the air visible to the audience, might suggest the better result possible if he were to use a light wire against a dark drop instead, lowering the lights, and then performing the impossible feats. It is an adaptation, of course, from the travesty strong acts, but has not been previously seen in connection with wire walking. The possibilities are as great, if not greater, and it was surprising how loudly the audience laughed even with the deception plainly apparent.

The burlesque is a good solid piece of entertainment, fully atoning for the shortcomings of the first part, although the after-piece could be played more lively, and a substitution should be made in the part of the sailor now taken by Harry J. Ellsworth. As a "drunk" in the olio sketch "The Silk Stocking," which Mr. Ellsworth gives with Mrs. Ellsworth, he is first class, and pleases, but does not do for one of the chief comedians in the music hall piece. Walking into the sailor dress with the same discolored eye carried in the sketch Mr. Ellsworth is lifeless.

Jack Irwin is a quiet, respectable wild Westerner at the beginning with little to do besides wearing a bristling mustache, and plays two roles in the burlesque, one a boxer and the other a strong man, looking both to the life. In the olio he pleased very much, as did John Marion and Grace Lillian in songs and dances, although their olio act did not cause a commotion, which is not to be wondered at, considering they sing. Miss Lillian looks well, knows it and shows it. She sings "Monkey Land" as a "number," securing

(Continued on page 18.)

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Six Brothers Luck, New York.
The Walthour Troupe, New York.
Hilda Spong and Company, Colonial.
Alec Hurley (New Act), Colonial.
Carrie DeMar, Twenty-third Street.
"A Racing Romance," Twenty-third Street.

Edwin Arden and Bijou Fernandez,
Twenty-third Street.

Mrs. Stuart Robson (New Act),
Keeney's.

Conlon and Steele, Keeney's.
Canard, Keeney's.
Beatrice's Bears, Keeney's.
Ed. Leaman (Ill. Songs), Novelty.
Sampson and Douglas, Gotham.
Merzela and Millay, Gotham.

Alec Hurley and Company (16).
"The Coster's Concert."

25 Mins.; One (11); Four (Interior; 14).
Colonial.

"The Coster's Concert" is as the name implies, a collection of cockneys singing coster songs. Mixed in with this is some of the English brand of "rough-house" comedy, while before the concert commences, Mr. Hurley appears in "one" alone, singing two songs. His "coster" is of the ordinary type. There is a quartet, containing, besides Mr. Hurley and two men, a fresh looking young girl, with a sweet voice. The setting represents a barroom. The costers (men and women) are seated at tables, and Mr. Hurley opens the proceedings by proposing the following toast "To our sweethearts and wives; may they never meet." That is the sole familiar line, however, but there is more talk. The suspicion of a "claque" at the Colonial, or elsewhere for that matter, upon the debut of any English artist who sings, becomes more firmly entrenched each time one first appears. Monday night the applause had all the hall marks of an organized corps. Mr. Hurley secured some genuine plaudits for his efforts, however, and could succeed as well alone as with his large company. If they were all imported, it was useless expense. He will stand about the same wherever appearing, a mildly pleasing number. *Time.*

Ella Snyder and Company (8).

"Commencement Day."

29 Mins.; One (5); Full Stage (24) (Special Set and Drop).
Novelty.

In musical comedy the name of Ella Snyder to young men fond of good looks is as familiar as "Castoria" is to mothers. On the good looks proposition Miss Snyder can be strictly depended upon. She is so plentifully endowed that the surplus could be loaned and Ella Snyder would still be one of the dandy looking girls of the stage. This week at the Novelty, Brooklyn, Miss Snyder breaks into vaudeville with a "man act" called "Commencement Day," prettily staged by Jack Mason. The "man" part involves eight boys, or a double quartet, with good singing ability. The act runs in two scenes and is held together with a story which may be followed. It is commencement day at West Point. The cadets about to graduate into the United States Army as officers are preparing for the last farewell by promising a "plebe" (first year

NEW ACTS OF THE WEEK

man) that his "hazing" troubles will be over, when the "plebe's" sister (Miss Snyder) arrives, unknown to her brother, who is at once besieged by the cadets, who insist that he is the best fellow in the world. Miss Snyder makes two changes of costume before locating her relative. In the first, after her entrance, she is a boy; the second the stunning girl once more. Tuesday evening the young woman was handicapped by a severe cold, but managed to get through her songs, all but one, "The Iceman," being musical. The boys sing and look well in the military dress, but their song, "Commencement Day," might as well be dispensed with also. One who has a touch of effeminacy about his speech should drop it at once. It doesn't sound well in a soldier's uniform. The act will likely be shortened; it could stand four or five minutes, some to come out of the opening in "one." Seen at the fourth performance "Commencement Day" can be banked upon as an enjoyable, clean-cut singing act, with comedy of a fair quality. And if the managers do not care to bank upon anything else, Miss Snyder's looks will take care of the box office. *Time.*

Heloise Titcomb.
Equestrienne.

15 Mins.; Full Stage: (Special Setting).
Apollo, Paris, France,

Heloise Titcomb was known before as a singer of the "etoile" class. Now she is appearing in a new act on horseback. It made an excellent impression upon her debut in town. In the opening, Miss Titcomb poses on horseback amid a mountain scene. Some lightning effects are produced while she sings. After the horse is ridden to "Matchiche" and "Cake-walk" tunes. The closing is a "serpentine" dance, finishing with projected light-pictures, while the ring revolves. Miss Titcomb is a good dresser and very attractive. The new act goes extremely well here, and is a sure winner from the start. *O. M. Seibt.*

Georgia Laurence and Company.

"Miss McCobb, Manicurist."

24 Mins.; Full Stage.

One Hundred and Twenty-fifth Street.

"Miss McCobb, Manicurist," is a sketch by Clyde Fitch. Mr. Fitch's name is receiving all the large type on the uptown billboards. He has some reputation locally and elsewhere as a playwright, but he may thank Georgia Laurence for saving his good writing name in vaudeville. Miss Laurence, who played a like role in "Her Own Way," is a light-hearted, frivolous manicure with a penchant for automobile rides and suppers, the perquisites of her profession, regardless of how accumulated. She is a perfectly respectable manicure lady, and Mr. Fitch makes her say this several times, even though obliging her to admit that she has been flirting with a good looking chauffeur named "George." There's another "George," however, and a foot-trimmer or female chiropodist across the hall from Miss McCobb's nail clipping sanitarium, drops in to tell the manicurist that if she has become engaged to "her George" in the three minutes of conversation the flirtatious pair had, there

will be things doing. To prove that, the two working girls start upon a long distance hair-pulling match, lasting six rounds, and declared a draw. It brought howls of laughter from the audience. There are any number of bright lines which sailed ceilingward at the Harlem house. More smiles are brought out when the young women discover they have been fighting over two "Georges," which satisfies every one. The supporting cast is most adequate, and deserve to have their names listed on the program. Miss Laurence is especially pleasing in the principal role, and the "Miss McCobb" has the great name of "Fitch" to recommend it also. One thing Mr. Fitch should bear in mind when he wanders off Broadway with his output. That "the alley" hears the slang of the town last. Some of his dialogue which might be a yell amid the arc lights, is a frost where only the incandescents glimmer. *Dash.*

Murray Sisters.

Songs.

15 Mins.; One.

Union Square.

It is stretching matters a bit to term the Murray Sisters a "sister" act. They don't dance for mention, and they don't wear short skirts. The couple have played in New York before this. At the Union Square this week the brunette girl is making one of the hits of the bill with "A Friend of Mine," into which she introduces timely topical verses relating to political conditions. The other sister sings "Dreaming" as a solo, and there are two duets, one to open and one to close. The girls appear in "tailor-mades" at the beginning, each changing to evening dress while the other is singing alone. Both wear handsome clothes, but if there is a prettier picture on the stage than the brunette sister in the exquisite gown worn, it hasn't appeared up to now. This Miss Murray has a costume which is simplicity itself, but expensive and a model for stage dressing. The sisters' voices blend melodiously and if the Murray Sisters must be called a "sister" act, then they are the "swell" act of vaudeville of that description, in dress, looks, voices and carriage. *Time.*

Winters & Wood's "Stage Struck Kids" (7).

Dancing and Singing Sketch.

22 Mins.; Full Stage.

Keeney's.

Seven youngsters make up the company, including Nellie Luckie, the only girl in the lot. Winters and Wood, who appear on the program as the producers, have apparently turned the children loose with the type-written sketch and instructions to be funny during the intervals when there is no dancing. Having no idea of the proper restrictions of comedy work they have given themselves up to the boisterous clowning of spoiled kids. Two of the boys, made up as Hebrews *à la* Herman Timberg, are responsible for most of the crude comedy, playing apparently with the idea that an audience has to be coerced with a mallet before it understands that it has been brought there to

laugh. The act nevertheless has possibilities. Its members have a good idea of dancing, and the ensemble stepping that accompanied the "Sacramento" number, won them recall after recall. Their strong point is the dancing. They are not particularly well supplied with singing ability, although two or three of the numbers won mild approval from the Fulton street audience. Little Miss Luckie is somewhat overdriven. She was required to do a fast dance in addition to leading the "Sacramento" song, and then forced to sing another song without an opportunity to recover her breath. "The Stage Struck Kids" needs a lot of coaching before they will be presentable about the better class time. *Rush.*

Ned Wayburn's

"The Star Bout" (Melodramatic).

27 Mins.; Two (8); One (6); Full Stage (13); (Special Sets and Drop).

Gotham, Brooklyn.

"The Star Bout" presents a problem to vaudeville managers which can only be solved by presentation in the largest and best houses. Carrying twelve principals and an unlimited number of "supers" it is impracticable for the act to play the smaller time with profit. The "big scene" of "The Star Bout" has never been played before upon any stage. Before tested, it is a matter of opinion solely how women and children will accept the representation of a sparring match in a regulation ring upon the vaudeville stage. It is nothing less than a prize fight, lasting three and one-half rounds, the "knockout" occurring after about twenty seconds of the fourth round, each occupying a trifle over a minute. It is the best bit of "faked" fighting ever shown, and while to the frequenter of physical contests the "faking" is obvious, to the unversed, and this applies particularly to women, the sparring is very realistic. "The Star Bout" is a novelty, and a well-staged one. Everything in the two preceding scenes leads up to the final one, where the interior of the Olympian Boxing Club is shown, with poorly painted drops for the background audience against the crowd of supers grouped about the ring side. There are several points connected with the preliminaries which will be readily caught by men. The "main event for a purse of \$1,500 a side" is called off. Joe Brady "The Goslin" (Taylor Granville) and Kid Spangle, Champion Featherweight (Owen Martin) are introduced. Elbow Harrigan and Cyclone Kelly (by himself) challenge the winner from the ring. The routine of the customary boxing match is followed. Seconds are in the corners with water bottles, towels and sponges. At the ring of the bell for the first round the contestants step to the center, proceeding to viciously pummel each other. The minute or so rounds seem much longer through the fast work, and there is, as a matter of fact, too much of it continuously. More sparring would be just as interesting. In the third round "The Goslin," who has in the first two scenes made himself a favorite with the house by heroics, is knocked down twice by Spangle, but saved from the count by the bell. At the opening of the fourth round "The Goslin" comes up afresh, and with rapid work sets Spangle going, when, with an upper-cut, lifts him off his feet, Spangle falling prone upon the floor, taking the

count, attempting to rise, but rolling over as he is counted "out" to the fall of the curtain. To those appreciating the difficulty of "faking" even a stage fight of a few seconds duration, the finished work of Messrs. Granville and Martin carrying this through for three rounds will be understood, but Mr. Granville has no equal in this line. Several crudities and jars are in the early scenes, the first showing "The Goslin's" training quarters, where the match is arranged after an attempt has been made by the manager of the club (Walter P. Lewis) to induce "The Goslin" to consent that Spangler throw the fight. This refusal leads up to the manager, who is also the referee, attempting to "dope" his water bottle in full view of the ring sides just before the third round. He is foiled by "The Goslin's" sweetheart, daughter of his backer, who has gained entrance to the club. The second scene is the exterior of the clubhouse, with a speculator selling tickets for the fight. The finale of the first scene is awry, and several details need attention, but the third scene covers up all incongruities. *Sime.*

Zaretsky Troupe.
Russian Dancers.
8 Mins.; Full Stage.
New York.

A company of six, four girls and two men, make up the organization. They show a few new frills of the familiar routine in this kind of work. The force of the act is its speed and whirlwind motion. The sextet keeps up a hot pace, swinging from single dances to formations involving the whole company, and the stage is never allowed to lapse into quietude. The two men are among the best Russian dancers who have been seen here, and the act won a cordial reception on its first showing. *Rush.*

Vinnie Henshaw and Cast.
"Lazy Lou's Vacation" (Comedy).
16 Mins.; Full Stage.
Pastor's.

Miss Henshaw must have been blindfolded when she selected "Lazy Lou's Vacation" for her debut in vaudeville, minus Georgia Fransoli. The skit is by Edward Locke; it said so on the program, otherwise you would never think it had been written. It's just one of those things that are slapped together. The set (which the act does not carry) is supposed to show the dressing room of "The Cherry Trio," three girls who are to "try out" on a vaudeville stage. One of the girls fails to appear and the remaining two press into service the scrub woman, Lazy Lou (Vinnie Henshaw). All this takes about three minutes. For the remaining thirteen the two girls and Shorty (Frank Van), a stage hand, who is on the stage about thirty seconds altogether, play "straight" for Miss Henshaw. There are a few good laughs in the offering, due entirely to the woman's individuality. Miss Henshaw is funny, genuinely so, but she is not strong enough to carry this burden to success. One of the girls employed is a pleasing picture in a red soubrette costume and makes much of a small part. The other of the two was quite the opposite. Shorty, the stage hand, didn't have time to prove his worth. The act is similar to the one played by the Misses Henshaw and Fransoli in burlesque last season. *Dash.*

Clover Trio.

"Two Sharps and a Flat" (Comedy).
15 Mins.; One (3), Full Stage (10), One (2).
Pastor's.

"Two Sharps and a Flat" the program said, but the audience voted just "flat." Some sort of a plot was intended, there must have been. The act is laid in two scenes and a playlet that requires two scenes must have a plot. The question was how to find it out. The players wouldn't tell and the Pastor audience is not fond of thinking hard, so they let it go at that. During the course of the proceedings the trio sang several selections. The singing, while not bad in itself, was killed by the amateurish endeavors of the woman to be coy. The man was little better than the woman, being unnatural and uncertain in his delivery. *Dash.*

Stella Mayhew and Billie Taylor.
Songs.
12 Mins.; One.
Union Square.

The program at the Union Square this week reads "Stella Mayhew, assisted by Billie Taylor." Monday afternoon was the first time the combination appeared around town. There are probably any number of the audience still wondering where Mr. Taylor was during the performance. He did not appear on the stage, and the back of his head is not so widely known that the house could discover him seated in front of the piano in the orchestra. That's where he was, and for that his name appears in the billing. If his name can draw applause, it is a sensible move. Miss Mayhew may have been trying out a new act Monday. She did only twelve minutes, with the customary songs, drawing much applause, which Mr. Taylor did not connect with. As far as he was concerned, to the audience Mr. Taylor was the orchestra leader. Miss Mayhew might frame up the act so Mr. Taylor could join in the choruses of the songs or something like that. He had a voice the last time around here, on his own responsibility. *Sime.*

Richard Burton.
Singer.
11 Mins.; One.
Keeney's.

Richard Burton fairly staggers under the weighty conviction that he is a dynamo of dramatic force. "Australia's Greatest Vocal Actor" he calls himself, and then proceeds to demonstrate by a process of comparison that Australia is in a bad way for "vocal actors." The latter, by the way, is a species new to American vaudeville. Its mission seems to be the acting out of tabloid melodramas set to music. Burton's contribution was a story in verse of a cabman who suddenly finds his faithless wife and her escort passengers in his cab. Instead of driving the pair to their destination and then blackmailing the despoiler of his home for three times the legal fare, as any properly regulated cabbie would have done, Burton's cabbie goes into a spasm of scene-chewing madness and drives them over the bank to a watery grave in the river. It was a long drive to that river, and the cabbie had many bitter thoughts, neatly expressed in rhyme, on the way. But Burton is not all gloom. Bless you, no. He has his

lighter moments, as, for instance, when he observed, by way of introduction, that while his cabbie story placed woman in a bad light, it was not a true tale, and so the moral it pointed must not be taken upon too broad an application. *Rush.*

Brooks and Vedder.
Songs and Talk.
12 Mins.; One.
Union Square.

Max Brooks and Sadie Vedder have played in New York several times, but through a combination of circumstances the act has not previously been reviewed in VARIETY. This week at the Union Square Brooks and Vedder are playing in a full set, but could appear in "one" as well, which is usually the position they occupy. The couple work smoothly and with an accompaniment of generous laughter. Miss Vedder's is a "Dutch" character, while Mr. Brooks plays "straight." The conversation takes on the semblance of a sketch in the characters, that of master of the house and serving maid. For the closing there is a singing finale, just brief enough, unnecessarily announced by Mr. Brooks as "operatic." Besides omitting the announcement, Mr. Brooks might modulate his voice. It is pitched too high during the talk, and becomes piercing. Miss Vedder also might exercise care to avoid all vocal affectation. It is not becoming a "servant girl." The act is on early (No. 3) at the Union Square, but is making an excellent impression, and with a better opportunity in position on the program would achieve substantial results. Each is young, with a pleasant personality. A most noticeable effect is that they do not grow monotonous or weary at any time during the act, quite a mark of merit for a conversational turn. *Sime.*

Gertrella.
Aerial.
9 Mins.; Full Stage.
Union Square.

Gertrella is a foreigner, rather a good looking girl, and a nice trapeze performer, having two or three small new tricks, including one of letting down her hair while descending on a rope for the finish. When Gertrella makes up her mind she is just an aerial artiste, and nothing more, she will be a passable turn. Now the young woman is of the opinion she can sing and dance. This she does in the opening when appearing in a skirt. Everyone held their breath. It seemed as though a trapeze performer intended revolving on the bar in a soubrette costume. But she didn't, for after finishing the song and dance, Gertrella removed the skirt, leaving her dressed in tights. If the contract does not call for the combination, Gertrella should be well satisfied to give the aerial performance only. The act will then be shorter, but better liked. *Sime.*

Harry Lee.
"The Hebrew Street Car Conductor."
15 Mins.; One.
Novelty.

Harry Lee, the short member of the former vaudeville team of Hoey and Lee, is at the Novelty this week for his first time around New York as a single act. Mr. Lee sings parodies, and tells of his experiences as a street car conductor, while dressed in the uniform of one. It

is a very good scheme for a Hebrew singing monologist, and his entrance secured a laugh. Lee's nervous, quick, energetic steps are funny, and were he to walk back and forth across the stage while talking it would cause the dialogue to be more laughingly appreciated. A great number of his quibs brought responsive giggles, and while the talk is something new for a monologist, it does not reach great heights for humor. With parodies, however, Mr. Lee did really "knock 'em off the seats." The audience just made boards of their hands, and he sang one after another. He could have remained on the stage an hour from the reception, but he sings as quickly as he walks, one verse and chorus of each song. As a single act Mr. Lee cannot fail. His parodies alone are sufficient, and besides to help those he has a voice to sing them with; also his conductor character. That is of moment. You won't know how funny he looks as a street car conductor until you see him. *Sime.*

Teed and Lazell.
"Delmonico's Upside Down" (Comedy).
17 Mins.; Full Stage (Special Set).
Pastor's.

The setting is the interior of a cheap restaurant, Mr. Teed plays a stupid German waiter satisfactorily, his accent and delivery being a long way in advance of the average. Miss Lazelle, as a broken-down actress, the only guest that the restaurant has tried to accommodate, makes a good "straight" for Teed's twisted English. The many foolish signs on the walls start the audience off nicely. The talk introduced as the actress is ordering dinner is bright and new and kept up the good beginning. From the time the woman sings the act begins to go back and never stops until the finish. If the couple can bring the last half up to the same level as the earlier portion, they will have a good comedy offering. *Dash.*

Eva Taylor and Company (3).
Farce.
27 Mins.; Four (Interior).
Union Square.

Complete programs not arriving at the Union Square Monday, there is no information at hand as to the names of Miss Taylor's company, nor of the farcical sketch being played there this week. Last Spring Miss Taylor produced an act in Boston called "The Circus Rider." This is not believed to be the present piece, as there is no connection with that title. A naval officer arriving home from a sea voyage sends word he will call upon an old "pal," who has, since he left, married. Visiting at the "pal's" home is the officer's former sweetheart, who broke off an impending engagement the year previous because she caught her lover kissing a chambermaid. Upon the boy in blue arriving at the house, he mistakes his sweetheart for his chum's wife, while the herself is mistaken by him for "Winnie," a ballet dancer, whom both men knew quite well in the days of yore. This led to many complications, extremely well worked out for a twenty-five minute sketch, although this one runs twenty-seven, the finale being carried beyond the logical point. It is a very humorous piece. Through the absence of the program, even

(Continued on page 17.)

COLONIAL.

With no strong magnet on the bill, there was no rush to enter the Colonial Monday evening, although a goodly representation was present before the evening passed.

Alec Hurley was the feature, and he, with Eddie Clark and His "Winning Widows," is under New Acts.

The bill ran through easily, with Willy Pantzer and Company in their acrobatic feats the big applause winner. Mr. Pantzer has evolved some encore business which brings the company out for several recalls. The exclamations were numerous and audible at some of Pantzer's feats with the boy.

DeWitt C. Young in juggling opened. Mr. Young has made no change in the act since first appearing at Pastor's. The setting if anything at the Colonial did not appear to the advantage the smaller Pastor stage gave it. Mr. Young needs to have a more thorough "college" stage dressing, also place more style and positiveness in his work, which, with livelier incidental music, will assist him in working out the first class juggling act he has within his grasp.

The Milano Trio greatly pleased with their singing and music, concluding with "Cherry Billy Be," or whatever the name of the foreign popular number may be. The trio did not prolong their entertainment, and left regrets as much by reason of that as anything else.

Katie Barry has placed a new finish in her act. In a soft colored light, with a lamppost placed on the stage in "one" while she is changing to male attire, Miss Barry sings "When the Moon and You Are Full." It is a good song, and makes a nice closing.

Foy and Clark have revived "The Spring of Youth." The coarse humor in this brought laughter, and the audience seemed to like it as a whole. After the idea has been brought out, there is little genuine comedy to the piece, either in story or business. Mr. Foy goes to extremes in spilling water, and the sketch, a Cressy affair, never near the front for merit, was played out long ago. If it can be brought into life again, it will denote the appetite of the ever changing vaudeville audiences, and the latest demand for "fun" on the stage.

Raymond and Caverly have their conversation, without the operatic finale, and Howard's Ponies, closing the bill, were much liked. Howard has placed a pretty finishing number for the act, which is better even now for children than ever. Mr. Howard makes a special point of his trappings. They are always spick and span, and attractive in design.

With the "circus drop" behind the animals this week at the Colonial, the turn is a real circus number. *Sime.*

Frank Bostock has trained two baby elephants to perform juggling feats upon the stage. M. S. Bentham thinks well of the act as does Mr. Bostock. So an automobile on Wednesday carried down to Coney Island, where Mr. Bostock has his training studios for tamed beasts, a crowd of United managers. They looked at the act. Returns will come in later. The managers came back in the same machine and now the other agents are saying that either Mr. Bentham has traded his yacht for an automobile or Mr. Bostock furnished the speed wagon.

PASTOR'S.

It's a beauty show at Pastor's this week. Every act on the bill in which a woman is involved can boast of a good-looking one. The dressing throughout is another attractive feature of the show. Aside from one or two unavoidable waits, the performance is the best seen in the house for some time.

J. K. Hutchinson and Company in "Out All Night," is the special feature and easily held the position. The sketch runs too long and is wearisome towards the finish.

Hathaway and Seigel contributed a lively singing and dancing specialty to vast appreciation. The couple are not doing themselves justice in the present offering, however; with the proper material there should be no time too big for them. Miss Seigel is a gingerly little soubrette, full of nervous energy and recalls Eva Tanguay strongly. It is perfectly natural with her and no imitation. She would do well to go in for the same style of work. Mr. Hathaway is a dancer in the Pat Rooney class. A character other than the one now essayed might be tried to advantage.

"For Sweet Charity," a pleasing little musical playlet offered by Maxwell and Dudley, is the "added attraction." The act is pleasing through the delightful vocal qualities of the principals. Mr. Maxwell does very well with his solo number, but a more suitable selection could be secured for vaudeville purposes.

Lavender Richardson and Company, in "Brady's Boy" have one of those if-you-don't-marry-me-I'll-foreclose-the-mortgage-and-leave-you-without-a-roof-over-your-head affairs which pleased through the efforts of the boy employed. The youngster is at home on the stage without being forward and will bear watching. The other principals did very well, but the sketch has too much of Horatio Alger's "Danny, the Train Boy," etc., in it to climb very high.

The Razaris are magicians and illusionists. The program doesn't mention the talk, but it really plays as important a part in the act as the magic, in fact it is more so, for it becomes so tiresome that you forget there is anything else to the offering. The tricks are well done and fairly entertaining but the whole lacks style and speed.

Jeff and Lavern Healy need an entirely new routine. Both players seem capable and are holding themselves back by not securing the proper material. Miss Healy in a becoming black velvet dress makes a striking appearance, and reads lines nicely. Mr. Healy's piano playing takes up too much time and does not warrant the prominence given.

Granville and Mack in their familiar travesty skit went well enough in the early part of the program to have warranted a better position. Belmont and Deltorelli and Glissando opened and closed the bill respectively.

Vinnie Henshaw and Company, Teed and Lazell and The Clover Trio are under New Acts.

Score: "Affinity" Gags, 3; Laughs, 0. *Dash.*

Walter E. Perkins has a new sketch. It is "Rice and Old Shoes," formerly played as a curtain raiser by R. C. Hertz and Lulu Glaser. Reich & Plunkett are looking Mr. Perkins in it.

UNION SQUARE.

The creditable performance was accomplished on Monday afternoon at the Union Square of giving a program of thirteen turns without a hitch or a "wait," and probably the same arrangement has since remained.

The numbers of acts in "one" brought this about. There are seven on the bill.

Five of the thirteen are reviewed under New Acts. One other closely reaching that classification is that of Matthews and Ashley. Nothing remains of the former offering excepting the "Chinatown" opening. The "Nobody" parody has gone along with the rest. They have several, all on the latest popular songs, a verse being sung "straight," and the Hebrew comedian singing the parody. They were the hit of the show in the next to last position.

Juggling Mathieu opened the bill, a thankless task at this house, but he did quite well with some juggling lacking any style, and being drawn out. His best work was with coins at the opening.

Valerie Bergere in "A Bowery Camille" was a feature. Miss Bergere has the audience on the verge of tears a couple of times, but just falls short, which is the fault of the piece. Its sentiment is not real, nor is the story. Miss Bergere gave a conviction to her role which earned several curtain calls, but "A Bowery Camille" is vastly inferior to several other pieces Miss Bergere has played.

The Five Madcaps acrobatically danced and sang their way into favor, although the act seems a trifle long, while Dale and O'Malley, the English talking act, secured some laughs and applause during their turn, which has been shorn of its oldest jokes, although what is left is deserving of no commendation.

One fault with this team is the repetition by the "straight" man of the comedian's dialogue while working out the point in the minstrel "end" and "interlocutor" manner. Dale and O'Malley, if they are to remain here, should have an American fix up their act. They might drop over to the Twenty-third Street Theatre this week and see Smith and Campbell. The sight would help them on the other side, if nowhere else. The English idea of humor is hopeless at times. For instance, the comedian says he had eggs for breakfast, going on to enumerate the conditions whereby no chicken could be held responsible, and in reply to the question from his partner, says they were duck's eggs. This is a conundrum of almanac vintage over here, and suitable for school children just about graduated from a kindergarten.

Apdale's Animals, a heterogeneous collection, closed the show, while Norton and Patterson, colored, made one of the very early acts. The man wears a "nobby" suit of loud pattern, but the couple barely pass with songs, a threat of dancing and some talk. They should not talk. If colored people can sing and dance, they don't have to. *Sime.*

S. Koppe, formerly a traveling manager, has located permanently as resident manager of the Orphium, Portsmouth, O., in the circuit controlled by Murray & Sun. Mr. Koppe's health has been poor for six months or more, and it was upon the advice of his physician that he took up a permanent residence.

125TH STREET.

Well, they have Maggie Cline doing it, "song plugging," and say, when George Evans, Harry Cooper and the bunch see the Irish Queen go to the audience and get them they'll quit it forever. They would be singing up there yet if she didn't call a halt. Miss Cline sang three corking Irish songs, as only Maggie Cline can sing them, before she showed the audience how it is done these days. Then there were cries for old "McCluskey," and the Queen had to give it to them before they were satisfied.

Edward Davis and Company are giving Mr. Davis' sketch, "The Unmasking." Several new faces are in the cast and it seems to have several slight changes of little consequence. The work of the entire cast, with the exception of Mr. Davis and his valet, the latter doing the best bit in the offering, is uniformly bad and detracts greatly from the whole. Mr. Davis plays impressively, but appears to be stouter and outgrowing the part. It pleased mildly.

Ned Wayburn's "Phantastic Phantoms" made a first rate closing number. The act makes a strong bid through its originality and novelty. The Ceballos stand out prominently. They show some excellent dancing and tumbling.

Grant and Hoag, the program says, "first time here," and judging from the way the audience laughed at Mr. Grant's time-worn monologue, it must be true. Miss Hoag does little but dress the stage. She does this well. The pair give a burlesque on cheap melodrama, which is made doubly funny through the fact that immediately after Mr. Hoag, in all seriousness, does a little recitation that is the worst sort of melodramatic rot. Lewis and Green were the laughing hit of the bill, although they didn't have much to beat. "The man in the audience" was evidently a new one on the uptown crowd. They couldn't fall for it fast enough and some weren't convinced after he had climbed on the stage. The signs painted on the back drop amused the audience greatly, the pair being held at least two minutes before they could proceed. The idea of improvising verses about people in the audience could be replaced by something better. It is a wornout and poor scheme at the best.

Clark, Bergman and Mahoney have changed one or two of the songs and redressed the act entirely since last seen hereabouts. The boys are wearing stylish, becoming brown suits, while the girl is wearing a neat little walking costume and hat of the same shade. It improves the offering wonderfully. If they will put in a new number to replace "Manhattan Isle" they will have a singing and dancing act standing with the best.

Mareena, Nevara and Mareena did splendidly in the opening position. The boys have a neat equilibristic act which pleases through the swiftness and directness with which the feats are performed. There is a comedian in the trio, but he is not allowed to interfere with the acrobatics and the comedy tends to help rather than injure.

Rossi's Musical Horse was given the centre position on the bill and from the way the act was received it was good judgment.

Georgia Laurence, in "Miss McCobb, Manicurist," is under New Acts. *Dash.*

HAMMERSTEIN'S.

In the struggle for Broadway vaudeville patronage that is going on in Times Square the honors are all with Hammerstein's this week. The Victoria's bill is rich in the comedy values which the New York show almost entirely lacks and the entertainment at the former establishment is run off in vastly more acceptable style. Of the nine acts five are purely laughing numbers and all but one of the others are flavored more or less with comedy.

Irene Franklin and Burt Green were easily the hit of the evening. When a character singer holds the notoriously indifferent Hammerstein audience for twenty-eight minutes and sings eight songs with a like number of waits for costume changes, closing with a little curtain speech begging off from more, she earns a special niche in the Corridor of Vaudeville Celebrities. It is worth noting, too, that Miss Franklin is American and makes her bid unaided by the glamor of a foreign reputation, with its possibilities of feverish billing. Hers is a highly personal success, a success for which she owes credit only to her own skill as an entertainer. Miss Franklin attracts by her quiet ways and a certain charming ingenuousness. All the arts of stage bearing and niceties, including attractive costuming, are hers, and she brings to the vaudeville stage a well rounded out offering of solid value. Burt Green makes an excellent accompanist at the piano. He has assured grasp of the keyboard; his "ragtime" has a catchy accent and in the introduction to his first number he displays not a little brilliancy of execution.

Pat Rooney and Marion Bent earned second honors. Their act was not capable of extension sufficiently to satisfy the audience. The curtain was up for W. H. Thompson's dramatic sketch while the house was still demanding more and had to be lowered again while Pat did a ridiculous wooden shoe dance. This was after the little couple had exhausted their whole repertoire of comedy tricks at the close.

W. H. Thompson held an interested house to the end of "For Love's Sweet Sake." The part of the old banker, with its poise and worldly wisdom, fits perfectly the quiet dignity of the actor. Mr. Thompson gets an immense amount of force into his work without resorting to anything approaching strained effort, and his playing is an admirable example of tense, restrained acting.

Peter F. Dailey and Company bring "Nearly a War Correspondent" down from the Colonial, where it played last week. Dailey was "at home" on "the corner" and his reception royal. The sketch makes an altogether agreeable comedy dancing and singing number. John T. Kelly also was among friends.

Kitamura's Marvellous Japanese Troupe closed with one of the fastest acts of this sort that has been seen. The running time has been reduced since a former showing, but all the material is still in use. At times two sets of acrobats are working at opposite sides of the stage, and the pedal juggling at the finish is exceedingly swift and striking.

The Elinore Sisters, Foster and Foster and Selbini and Grovini were the others.

Rush.

William Rock, now with "The Girl Behind the Counter," is working on a "girl" act for Hammerstein's roof next summer.

NEW YORK.

They ran the bill backward at the New York Monday night. In the upheaval of position that followed the Monday matinee the Zaretsky Troupe of Russian dancers (New Acts), billed to close the show, followed the opening number instead and Stuart Barnes, whom the program placed next to closing, followed in the "No. 3" place. What they did to that bill was plenty. The Howard Brothers, originally "No. 9," unexpectedly turned up "No. 1." What the rearrangement profited the show was not evident. Hickey and Nelson were programmed, but did not appear.

Of course, Cartmell and Harris make up a first rate singing and dancing number. There are not a great many in their class that lead the pair for brightness and snappy work, but a song and dance team is scarcely the feature to be chosen for the important business of holding up a pretentious vaudeville bill just after the intermission, particularly when Hetty King had preceded with her male impersonations and her remarkably sprightly dance. They would have fitted in better in the original place following the opening.

The show is desperately short of laughing acts, Wilfred Clarke's comedy sketch being the only number designed for this purpose primarily, and that came along so late that it found the audience out of humor with itself. Individually the acts are of the best in their class, but in combination they do not make for an entertaining ensemble.

Indeed the time up to the intermission passed with not enough laughter to furnish out one real comedy act. Stuart Barnes' monologue was a flat calm on the Dead Sea. He failed to whistle up even a faint wraith of a breeze. Barnes led a forlorn hope, and the only thing more forlorn than the hope was the despairing way, in which he led it. He started with "Much Obligated," and did fairly well. Then he tried "If I Only Had the Nerve," following with "New York Town." Then came the talk. And such talk! One could scarcely believe it was Stuart Barnes. The machinery of the act halted and jerked in most disconcerting style, and finally laid down and expired, stuck on a "dead centre."

Henry and Alice Taylor went on "No. 4," instead of opening the show. They did their part toward carrying the entertainment forward, but they were scarcely up to the task, and their environment reacted against them.

Hetty King, radiating good nature and unction, was a bright spot in the gloom. She sang four songs, of which "I'm Going Away" seemed to catch on most quickly, and was one of the few, such a pitiful few, who received a curtain call.

The Howard Brothers deserved better than the opening position, where they were shifted from the middle of the second half. Their banjo juggling is a real novelty, and the audience followed them with a larger degree of interest than was given to many of the later numbers.

Wilfred Clarke and Company struggled valiantly, but the conditions were against them. They scored some scattered laughs, however.

Edith Helena moved over from the Grand Opera House, Brooklyn, bringing her strip of carpet with her. Eph Thompson's Elephants also came over from the Brooklyn establishment. The moving picture is under New Acts.

Rush.

TWENTY-THIRD STREET.

What the New Jersey folks did to Artist Earle won't be a marker to what will happen to that fickle gentleman when some vaudeville audience gets to him if a few comedians don't let up on that "affinity" "gag." Only three acts are using it this week at Twenty-third Street. It goes as well with the third as the first, suffering three distinct deaths Monday night.

Six of the eight numbers on the bill scored hits on the opening night. Strange, or rather what is becoming quite common of late, one of the acts to go under was the headline attraction, "Robinson Crusoe's Isle." Luckily it closed the show and did no damage to the rest of the program. There is a great hurrah and much ado about nothing to the loosely woven offering. A pretty stage setting at the opening only emphasizes the weakness of the remainder. There are good voices in the cast and the music was well liked, but the business and talk are far from new.

Gus Edwards' "Blond Typewriters," in the second headline position, made good the billing. Six comely, lively blondes are employed, and headed by Johnnie Stanley, keep things on the jump throughout. Good looks and good voices don't usually chum around together in vaudeville, but Mr. Edwards happily struck upon three or four and the musical numbers scored easily. The two girls who sang "School Days" are there strong with the voice. Johnnie Stanley works hard, very hard, and his dancing helps in a large measure to make the act a hit. He is at times a bit too enthusiastic, a great many might say it was "freshness." At least a little reserve might be practiced.

You've got to give it to Smith and Campbell, for when it comes to talking acts, the hat must be tilted to this pair. The easy, natural way in which their stuff is delivered just seems to go to the right spot and catches them going and coming.

Middleton, Spellmeyer and Company in a melodramatic playlet, "A Texas Wooing," did extremely well in the centre of the bill. There is plenty of Western atmosphere and at this time, when Western plays are so much in demand, it makes a pleasing addition to the program.

Mr. Middleton and Miss Spellmeyer are most satisfactory, while the "company," a full blooded Indian, does well enough in a small role.

Al. H. Weston and Irene Young came in for their share of the good things. The talk has not been improved since first heard, but it is delivered more quickly and with a snap noticeably lacking at that time. Mr. Weston's laughing song and Miss Young's dancing made the act one of the big six.

The Five Piroscoffis (three men and two women) are showing a juggling act that for speed and precision would be difficult to equal. They do not allow anything to interfere and through this are doing in nine minutes what an average act of this kind would use up fifteen for. There is very little individual work, the five working together for the most part. Some novel tricks are shown in this way.

Ila Grannon, after a bad start with a poor opening number, pulled through nicely with "Lulu and Her La La" and "Top of the Mornin', Bridget McCue."

Max Duffek opened with his novel contortion offering.

Dash.

KEENEY'S.

They're playing a comedy-drama at Keeney's this week. It is—or should be—called "The Crime of Fulton Street." Mr. Keeney explains that most of the acts on the bill were unknown to him, and were booked by him on the recommendation of other persons. In this case Mr. Keeney is the victim of a fiendish conspiracy plot, for it could have been only by long and careful planning that such a collection of acts as occupies the Keeney stage from 8:30 until 10:45 o'clock could have been brought together. The persons who recommended some of those acts must have had a deep and lasting grudge against the manager to satisfy.

Along at No. 3 the Van Brothers, musical act, scored half a dozen solid, intelligent laughs, but up to that time and afterward, until Jack Gardner enlivened the wake with a quantity of "local" matter, the proceedings were harrowing to the soul. The Vans come pretty close to having a well worked out comedy offering. Not a few of their ideas are original, and their funmaking is for the most part well directed. The straight man is a bit inclined to overdress in a flashy, stagey style, but he handles his talk with easy certainty and maintains a good stage bearing. The pair were indebted to the property man for one of their best laughs at the finish. This house employe is a comedian worth looking over. He is a solemn-faced, grouchy young individual, and there is a rich-mine of subtle humor in his expression of contemptuous hauteur.

Caroline Hull is an excellent example of misdirected effort. As a singer of coon songs she is a real delight. And so she builds a monstrous bushel of a sketch under which she successfully hides the light of her genuine ability. The coon songs occupy perhaps four minutes of her twenty-minute sketch. The rest is the Hull gets the spirit of negro melody into her voice as few singers of ragtime melodies do, and her dialect is wonderfully faithful. The ridiculous sketch gives her opportunity to black up and under the cork she is fairly entertaining. In her proper complexion she is impossible.

It was pretty soft for Jack Gardner Wednesday night. The house was more than half filled by a delegation of Arcaunites or members of some such order, and Gardner seemed to know half the audience personally and by name. His monologue was made up mostly of "locals," and his friends out front even went so far as to butt into the proceedings and "feed" him lines. His parodies went very well, particularly a medley with a connected story. The greater part of Gardner's talk is fresh and pointed, and the act passes nicely, with an amusing finish.

The rest of the bill is made up of newcomers who weigh in at a very low average of merit. They are Margo's Manikins, Olga Lorraine, eccentric comedienne; Richard Burton, singer; Winters & Wood's "The Stage Struck Kids," dancing and singing sketch, and Young Buffalo, sharpshooter, all of whom are under New Acts.

Rush.

The Five Nosses have placed themselves under the management of B. A. Rolfe. They will be presented in a new musical act called "In Old Seville."

THE AVENUE GIRLS.

"Tom, Dick and Harry" has undergone no material change in its transition from "musical extravaganza" to burlesque, and in its new environment makes quite as entertaining an offering.

Campbell & Drew have given the piece played by "The Avenue Girls" an expensive mounting and a cast that was seemingly put together with a fine disregard of the payroll. Thirteen principals are listed, while a chorus of sixteen good looking girls (almost without an exception) brings the total up to twenty-nine.

Joseph C. Hanson, Joseph Emerson and Dave Conroy, the principal comedians, have the burden of the comedy to support in the title roles. They work together nicely, and make the comedy bits go to a good percentage of laughs. The two acts have a rather "plotty" flavor, the piece telling a more or less connected musical comedy story, with some originality, and a refreshing absence of the familiar burlesque comedy tricks.

If the chorus comes up to a high standard of personal attractiveness, the three women principals make a trio of glittering stage pictures and in addition display a good deal of cleverness in their work. Jeanette Sherwood is the leading woman. She was a bit inclined to "splash" on her high notes, but in the lower register her voice was sweet and full in quality. But even had she no voice at all, her looks would carry her through with flying colors.

Jeanette Lebeau belongs to a more buxom type, but is equally attractive as the Spanish spy. Both girls read their lines extraordinarily well, and handle their stage business gracefully. They have little or no dancing to do and this might be corrected. A step or two as an incidental to their numbers would give the pair a touch of animation they now seem to lack.

To Libby Blondell is delegated most of the dancing. She is a tiny soubrette, but full of life and ginger. Aubrey Carr and George Connors both have straight parts. Carr has an odd, school-of-instruction style of delivery, leaning very much to self-conscious elocution. Ray B. Raymond as a Spaniard handles the appropriate dialect exceedingly well, and David Rose as the burlesque president had a comic opera part of somewhat the same sort.

The chorus is divided into two equal sections, "show girls" and "broilers." The show girls run a bit to the Amazonian, but none belongs to the heavyweight class. They have frequent change of dressing in both acts, showing several neat and original costume ideas. One was an odd combination of the "pick" dress and a loose kimono-like Japanese blouse of black. The outfit probably cost much less than the usual glaring costumes the burlesque designer evolves, but it was one of the prettiest and neatest shown.

There is no olio. The only break in the progress of the piece is the long moving picture reel, "The Life of a Cowboy." The specialty portion is missed. An olio is designed to break up the monotony of long continued dialogue and give diversity to a show. Burlesque patrons are accustomed to the old arrangement, and rather resent an innovation of this sort. There is room for an olio, too, for the "The Avenue Girls" is over (matinee) at about 4:20.

Rush.

ROSE HILL COMPANY.

"The Sausage Trust" is a two-act farce masquerading as a burlesque show. In framing up the cast the management seems to have realized that it had a talk-fest on its hands, and therefore treated the musical department as a negligible quantity. There is not a good voice in the outfit, and in one of the few cases where something like singing ability is demanded for a number, a girl is impressed from the ranks of the choristers for the duty. Her name does not appear among the list of principals, which is just as well, for her contribution to the entertainment was light. The only thing that brought her into prominence was a particularly "raw" allusion, going beyond the loose lines of propriety drawn at the Star, Brooklyn, where the "spicing" is very much to the tobacco.

Even as a farce "The Sausage Trust" is not rich in comedy. There is a half-hearted effort to work out a comedy scheme by the familiar method of plot intricacies and complications, but even if the material with which they work were good, the comedians are not sufficiently skillful to score with it.

T. F. Thomas and George W. Rice are the leading comedians, dividing labors about equally. There is a monotonous sameness about their work, which consists for the most part of the interchange of stage money, crude dialogue and warmed over clowning of an ancient vintage.

"Shut up, you sawed-off monkey," is a sample of the delicacy of the repartee that enlivens the proceedings, and the lines that surround the manipulation of the usual consignment of cheese are quite as sparkling.

Florence Evans stands out from the surrounding mediocrity like the Singer building against the city sky-line. Miss Temple looks well enough in her smart frocks to require no specialty ability, although she handles several numbers with a considerable degree of grace. Stella Good makes a lively soubrette, but the best the librettist has given her to do is to take money from the two comedians.

"The New Boy," the olio offering of John E. Cain and Company, is a condensed version of a burlesque afterpiece used last season. The material is well put together for a short comedy talking number. Evans himself makes a smooth blackface comedian with a rich dialect and effective method. The other members of the sketch's cast do not particularly matter. The act delivered first rate entertainment.

The early talking of Rogers and Evans is extremely bad form. It is made up of a series of disconnected "gags," the vast proportion of which are far from bright. Later when they go to their musical numbers and the dancing of Evans the specialty moved along splendidly to the finish. There were but three items in the olio, the Bards (added feature) completing the vaudeville section.

The Bards are working in their old form. The quartet's command of style and the smooth layout of the routine make the act a winner. They have done away with a good deal of the "faking" they used to employ for effect, and the specialty has profited not a little thereby.

Rush.

NOTES

Hill, Cherry and Hill will join "The Gay Morning Glories."

Della Fox has fully recovered. She opened at Bennett's, Montreal, Monday night.

Alec Hurley will remain over at the Colonial next week, playing "The Coster's Picnic."

Henry E. Dixie will return to vaudeville at Hammerstein's Nov. 11, booked by M. S. Benthams.

Charles B. Watson is now a member of "Pat White's Gaiety Girls," doing an act with Al Bart.

The Sensational Bosies, casting act, sail to-day for a foreign engagement. They will return about March.

Owing to illness, Jack and Gilda Cannon closed their engagement at Pastor's on Wednesday of last week.

Anna Eva Fay has been booked for forty weeks on the United time and is now on the Orpheum Circuit.

The Whitman Sisters and Robinson will continue in vaudeville under the management of Al Sutherland.

Annie Yeamans in her monologue will make her first New York appearance, it is said, on Dec. 2 at Hammerstein's.

Odell and Hart have returned from Dawson, Alaska, and are playing the Pantages circuit in the Northwest.

Billy Carter, the famous old banjo player, is booked for twenty-six Tammany Hall clubs during the winter months.

Thomas V. Morrison, late with Ann Hamilton in vaudeville, has been engaged by Mrs. Leslie Carter for "Du Barry."

Press Eldridge opens on the K. & E. time Nov. 11 for twenty-five weeks. He left Southampton for home on Oct. 23.

"The Governor's Son" and Mr. and Mrs. Jerry Cohan have played out their contracted time over the K. & E. Circuit.

Harry Von Tilzer plays the Alhambra next week (28). He will likely go over the Williams circuit in Greater New York.

Louis Mann will open on the K & E. time on Nov. 4. The first engagement is reported to occur at the Shubert, Newark.

St. George Hussey and C. F. Lorraine are ready to appear in a singing and talking act. Wesley & Pincus will attend to it.

Lawrence and Harvey are on the Sullivan-Considine Circuit, having been booked for 20 weeks. They opened October 7.

Elsa Van der Vort, formerly of "Parsifal," is playing at Poli's, Hartford, for her vaudeville debut, engineered by Agent Wilton.

Rice and Cohen are undecided whether to accept an offer for eight weeks which has been made them by a London manager.

The Six Brothers Luck will play "A Night in an English Cafe" at the New York next week, their first American appearance.

The "Dog Dancers," which have made a hit in "The Top o' the World" at the Majestic, may be duplicated and placed in vaudeville.

Dorenda and Green, the American comedy juggling team, who have been in England for several years, will probably return next month.

"Kid" Walsh, formerly stage manager at the Keith-Proctor Fifty-eighth Street Theatre, is now manager of the firm's Jersey City house.

Geo. Whiting, featured in "A Night in a Rathskeller," has joined the Melnotte Twin Sisters. The act is being booked by Reich & Plunkett.

C. E. Kohl did not attend the opening of the Auditorium, Chicago, as stated in VARIETY last week. Mr. Kohl was not in Chicago at the time.

The new B. A. Rolfe production, "The Leading Lady," with Helen Nourie featured, will open at the Orpheum, Reading, Nov. 4. Pat Rooney is staging it.

Summers and Winters, singing and dancing team, will make their first New York appearance in December. Alf T. Wilton is handling the bookings.

Harry Pilcer, having recovered from his recent illness, will head a new "girl act" being arranged by Ned Wayburn. It will appear the latter part of November.

The United Booking Offices is said to have intimated to producers that large productions contemplated for vaudeville at the present time would be better delayed.

Harry Winters, of Winters & Wood, left this week for San Francisco to look after the well being of one of his firm's acts. He will be away for the season.

Eddie Leslie has been booked by the United and will appear in New York on Nov. 4, his first showing here in two years. Alf T. Wilton arranged the time.

Canard, "The Man on Time," plays Keeney's, Brooklyn, next week for his first local appearance. Canard is a contortionist who performs upon the dial of a clock.

NEW ACTS.

(Continued from page 13.)

Miss Taylor is not known, but it is hoped that she is the sweetheart. Whoever the sweetheart may be, she looks the part, and plays it as well. The naval officer had little sympathy from the house for kissing a chambermaid while this girl had a fondness for him. The naval officer did fairly good work, while the husband played well enough, but the wife fell short. If the name of the piece should be ventured, from the concluding line it would be said that "Chums" is the title. *Sime.*

Olga Lorraine.
Eccentric Comedienne.
12 Mins.; One.
Keeney's.

If your sense of humor is of that exquisite delicacy which finds amusement in someone else's fall down a flight of stairs, you will find entertainment in Miss Lorraine's funniments. Otherwise you'll think her work rather coarse and dull. She dresses as a tough girl, making the character a wildly impossible stage type. The comedy dressing is extreme to the limit of human ingenuity. The talk is no more artistic. Misused words and tangled speeches form the basis of much of the humor. A grotesque dance is depended on for laughs. There is little or no cleverness in this performance. If Miss Lorraine hopes to become better acquainted with metropolitan vaudeville audiences she must offer something more to their tastes than her present act. *Rush.*

MacDowell and Trescott.

"The Oath" (Dramatic).

Majestic, Little Rock, Ark. (Week 7).

Melbourne MacDowell and Virginia Drew Trescott made their initial appearance in vaudeville here in "The Oath." Mr. MacDowell takes the part of Marius, a slave, and Miss Trescott that of Princess Groconda. They are assisted by S. S. Simpson and Bertha Dodge. The Princess had made an oath that she would wed the man who saved her son from a den of lions into which he had accidentally fallen, and Marius has come to demand that she keep the oath. She tries to buy him to release her, but he refuses, and at last she gives in to his ardent love. The playlet was well received.

Edward Clark and His "Winning Widows."

"Girl Act."

Colonial.

On Monday Mr. Clark placed on the Colonial stage an entirely new edition of his "girl act." It pleased the audience, but during the week Mr. Clark caused several changes from the act seen on Monday to be made. A review would therefore be a waste of space, as the changes may have been radical in spots. *Sime.*

Young Buffalo.
Sharpshooter.
16 Mins.; Full Stage.
Keeney's.

Young Buffalo was part of a burlesque show olio last season, this being his first vaudeville appearance. His offering does not measure up to the more pretentious acts in the particulars of dressing and mounting, but the routine of marksmanship is fairly entertaining. Young Buffalo dresses in military uniform of an unrecognizable design. A young woman acts as

assistant and "human target." A small terrier is also used to hold up objects as targets. The usual disrobing is featured and the act closes with the "cross shot," Young Buffalo discharging a rifle by shooting at the trigger from across the stage, and the second bullet breaking a plaster ball just above his head. The marksman should make his announcement of this trick simpler. His present announcement is an oration. The act did nicely in the closing position at Keeney's. *Rush.*

B. Rienhold.
Monologue.
11 Mins.; One.
Union Square.

Perhaps B. Rienhold doesn't expect to remain upon the stage. If he believed in himself he would have adopted a stage name. "B." may stand for anything, but you expect a German dialect from Rienhold. B. Rienhold is a new monologist around here. If he came from abroad he has been on this side long enough to have heard the other monologists, and he's a good "chooser." If he holds on the present routine selected, and adds a style of his own to that of the others he has adopted, B. Rienhold may secure dates on the small circuits—if he changes his name. *Sime.*

Margo's Manikins.
14 Mins.; Full Stage.
Keeney's.

Margo's Manikins spent the summer as an attraction at Midland Beach, Staten Island. In such a place it may find a sphere of usefulness and profit, but it will never get another hearing in a New York vaudeville house. Modern vaudeville is a wide-awake, progressive institution and it has no place for back numbers. Half a dozen acts of this sort have established themselves lately as substantial successes in representative houses by force of skillful arrangement and spectacular effects. Margo's outfit is an amplified "Punch and Judy" show. The figures are manipulated by thick cords that are obtrusively visible, and they stagger through various wabbly motions to the accompaniment of dialogue that is even more obtrusively audible. A man and woman do the talking from some place out of sight. The first part shows a comedy sketch on the miniature stage set as a bed room. A German dummy with an execrable dialect enters and holds certain distasteful conversation with the landlady, the subject of "bugs" being the basis of their vulgar repartee. Clowns, dancers and more conversation in varying dialects and unvarying sadness follow. The dolls are cheap concerns, without the faintest resemblance to anything human. Some money seems to have been spent on the setting, which shows an orchestra pit unoccupied except by a semi-paralyzed dummy leader, and a single spectator sits in one of the four stage boxes. The act may find employment as part of a cheap show, but the fashions in this style of offering have advanced way beyond Margo's present standard. *Rush.*

Following its present engagement at the New York Hippodrome, which ends the third week in November, Grigolletti's Aerial Ballet will go into vaudeville, playing on the United time. Contracts have already been signed through the Marinelli office.

VARIETY ARTISTS' ROUTES FOR WEEK OCT. 28

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from OCT. 27 to NOV. 3, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circuit immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

<p>Abel, George, & Co., Keith's, Providence. Abram & Johns, Poll's, Hartford. Adamul-Taylor, Bennett's, Quebec. Adams Bros., Imperial, B. R. Adely's, Majestic, Houston. Addison & Livingston, Howard, Huntington, W. Va. Adler, Harry, Park, Alameda, Cal., Indef. Adler, Flo, 404 Cleveland, Chicago. Adler, Jeanette, & Co., Bijou, Dubuque, Ia. Ahearns, Charles, Golden Crook, B. R. Ahearns, Tlie, Majestic, Montgomery, Ala. Alabama Comedy Four, Mohawk, Schenectady. Alba, Metropolitan, St. Paul. Alberta, Forepang-Sells, C. R. Alfredo & Cerita, Sells-Floto, C. R. Allen, Eva, Ideals, B. R. Allen, Josie, Orpheum, Rockford, Ill. Allen, Delmain & Allen, Family, Joliet, Ill. Allen, Scar, & Lory, Lyric, Dayton, O. Allen & Biscoe, Mohawk, Schenectady. All & Pelsler, High Jinks, B. R. Allster, Harry, 11 Rue Geoffrey Marie, Paris. Alpha Trio, 134 E. 17, N. Y. Alpine Troupe, Theatre, Oshkosh, Wis. Alrona Zoeller Trio, Bijou, Plaqu, O. Alvace & Lorraine, Poll's, Scranton. Alvin Bros., Family, Lancaster, Pa. Alvyn & Shuman, Traymore Hotel, Phila. Alvora, Golden Crook, B. R. American Dancers, Six, Poll's, Springfield. American Newsboys Trio, Bijou, Kalamazoo. Americus Comedy Four, Majestic, Johnstown, Pa. Amper, Electrical, Miss N. Y., Jr., B. R. Anderson, Carl, Bowery Burlesquers, B. R. Apples's Animals, Poll's, Hartford. Apollo, Century Club, Elkhart, Ind. Appollos, The, 65 8th Ave., N. Y. Appleby, E. J., Bijou, Dubuque, Ia. Archa, LaDella & Davey, Jolly Girls, B. R. Ardelt & Shive, Forepang-Sells, C. R. Arlo & Eddo, 317 Hoyt Ave., Astoria, L. I. Arlington Four, Haymarket, Chicago. Armstrong & Clark, Orpheum, Denver. Armstrong & Levering, Family, Shamokin, Pa. Armstrong, Geo. F., Columbia, Cincinnati. Armstrongs, Three, Parisian Belles, B. R. Armita & Burke, O. H., Lexington, Ky. Arnold Lucia, Boston Belles, B. R. Arnot & Gunn, 215 8th Ave., N. Y. Arizonas, The, 148 W. 68, N. Y. Ashers, Two, Family, McKeesport, Pa. Astrellas, The, Shea's, Toronto. Atkinson, Geo. & Gladys, Orpheum, Huntington, W. Va. Auberts, Les, Frobel Str. 111, Hamburg, Ger. Auburns, The, Casino, Washington, Pa. Austin, Great, 10 Bakersville Lane, Rockville, Conn. Avery & Pearl, Galey, Galesburg, Ill.</p>	<p>Barrett, Charles, High Jinks, B. R. Barry, Katie, 708 Amsterdam, care Wilson. Barry, Mr. & Mrs. Jimmy, Orpheum, Salt Lake City. Barry & Wolford, Keith's, Columbus, O. Barto, Eddie, Rollickers, B. R. Bates & Neville, Howard, Huntington, W. Va. Be Anos, Two, 3422 Charlton, Chicago. Beard, Billy, 1401 Drayton, Savannah. Beatties, Juggling, Orpheum, Marietta, O. Belford, Allan G., Washington, N. J. Bellicaire Bros., Orpheum, Los Angeles. Bell & Richards, 131 Central, Leominster, Mass. Bell Boy Trio, c/o Wolfe, 19 Stuyvesant, N. Y. Bell, Frank, 1553 Broadway, N. Y. Bell, Norma, Trans-Atlantic, B. R. Belmont & Brennan, Imperials, B. R. Bennett, Laura, 14 Linden, Jersey City. Bentley, Harry, Imperials, B. R. Berkus, The, 409 W. 30, N. Y. Bernard, Cassie, Rose Sydel, B. R. Berzacs's Circus, Orpheum, Hartford. Bescher & Mayo, 21 Atlantic, Bridgeton, N. J. Berry & Berry, Orpheum, Oakland. Beyer & Johnson, Family, Gloversville, N. Y. Bicycle Bill, Grand, Marion, Ind. Bijou Comedy Trio, Watson's Burlesquers, B. R. Bingham, Kittle, Casino, Washington, Pa. Blum-Born-Herr, Nov. 3, Orpheum, Oakland. Blue Cadets, Nickelodeon, Boston. Blaney & Chapman, Garden, Memphis, Indef. Birch, John, Schubert, Milwaukee. Blissett & Miller, Poll's, Hartford. Blishop, Frances, Century Girls, B. R. Bixley, Edgar, Boston Belles, B. R. Black & Leslie, Majestic, Indianapolis. Black Hussars, Hippodrome, London, Eng., Indef. Blair & McNulty, Gem, Missoula, Mont., Indef. Block, John J., Harry Bryant's, B. R. Boltonnan & Corey, Century Girls, B. R. Boleses, Five, 44 Curtis, Grand Rapids. Booth, Great, & Bro., Grand, San Diego, Cal. Bowen Bros., Unique, Eau Claire. Bowery Comedy Quartet, 821 Charles, W. Hoboken. Bowman Bros., Galey, Terre Haute. Boyce Bros., Hargreaves, C. R. Boyce, Lillian, Jolly Girls, B. R. Boyce, Jack, Trocadero, B. R. Bragg, John D., Toreadors, B. R. Brahams, The, Star, Aurora, Ill. Bradley & Davis, Empire, Los Angeles. Brady's, The, 721 Copeland, Pittsburg. Brady & Mahoney, Irwin's Big Show, B. R. Brinn, L. B., Hippodrome, Southampton, Eng. Brennen & Riggs, Century Girls, B. R. Brenner & Dowling, Coliseum, Seattle. Brantford, Tom, Park Hotel, Port Chester, N. Y. Brittons, The, Olympic, Chicago. Brooks & Jeanette, 1602 Madison, N. Y. Brooks & Clark, 2401 Patton, Phila. Brooks, Herbert, 20 W. 98, N. Y. Brooks, Jeanne, Parisian Widows, B. R. Brown Bros. & Kealey, Ringling Bros., C. B. Brown & Bartolotti, City Sports, B. R. Brown & Wilmot, La Salle, Keokuk, Ia. Brown & Wright, Keeney's, Brooklyn. Browning, Mr. & Mrs., 126 W. 83, N. Y. Browning & Le Van, 895 Cauldwell, N. Y. Brace, Al., Toreadors, B. R. Brano & Russell, Bennett's, Hamilton. Bryant, May, Boston Belles, B. R. Bryant & Saville, Temple, Aiton, Ill. Burke, Minnie, Boston Belles, B. R.</p>
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Byers & Herman, G. O. H., Syracuse.
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Canfield & Carlton, Savoy, Hamilton, Can.
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Caprice, Mlle., Orpheum, San Francisco.
Carlin & Otto, 913 Prospect, Buffalo.
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Carillo, Leo, Nyack, N. Y.
Carr, Jessie, Tornado, E. R.
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Carroll & Cooke, Academy, Montreal.
Carroll, Great, Fay Foster, B. R.
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Carson Bros., Hammerstein's, N. Y.
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Carter & Taylor, 258 W. 45, N. Y.
Carter & Waters, 153 Greenfield, Buffalo.
Carterwell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, Majestic, San Antonio.
Casey & Crane, Orpheum, Denver.
Casad & DeVerne, Bijou, Michigan City, Ind.
Castanon, The, 310 W. 42d, N. Y.
Chadwick Trio, Pol's, Waterbury.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chapin, Benjamin, K. & P.'s 125th St., N. Y.
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Church, Great Knickerbockers, B. R.
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Clark & Duncan, Columbia, St. Louis.
Clark, Edward, Orpheum, Brooklyn.
Clark, Georgiana, Franklin, Worcester.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, William, Clark's, N. Y.
Clermont, Frank & Etta, Black Hussars.
Claus & Radcliff, Trocadero, E. R.
Clemens, Kittie, Rose Sydel, B. R.
Cleveland, Claude & Marion, Scenic Temple, Wal-
tham, Mass.

Clinton, Chris, 21-Nov. 16, Star, Monessen, Pa.
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Collins, Eddie, Oshkosh, Wis., Indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciuszko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Contino & Lawrence, 210 So. May, Chicago.
Conkey, Clever, Lyric, Dallas.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Conway, Nick, Family, Portland, Ore.
Cooke & Miss Rother, Majestic, Madison, Wis.
Cooke, Joe, & Bros, Bennett's, Montreal.
Cook, Billy, Tornado, B. R.
Cook, Frank, Antin & Stone's, Boston, Indef.
Conn, Downey & Willard, Orpheum, Omaha.
Cooper & Robertson, Keith's, Portland, Me.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cooper, Leo, & Co., Dominion, Winnipeg.
Coombs & Stone, 147 W. 45, N. Y.
Corelli, Jack, Forepaugh-Sells, C. R.
Corelli, 3, Forepaugh-Sells, C. R.
Cossar, Mr. and Mrs. John, 302 W. 121, N. Y.
Coutboul, Jessie, & Co., 6532 Harvard Ave., Chi-
cago.

Courtright, Wm., & Co., Savoy, Grand Forks.
Cottons, The, Broadway Gaiety Girls, B. R.
Craine, Long & Craine, Fulton, Lancaster, Pa.
Craig, Rich, 335 S. 3rd, N. Y.
Crawford & Manning, 258 W. 45, N. Y.
Cree & Co., Bijou, Adrian, Mich.
Crickets, Orpheum, Salt Lake City.
Cronin, Morris, 21 Alfred pl., London, Eng.
Crown, Will H., & Co., Temple, Alton, Ill.
Crystal, Hermon, Parisian Widows, B. R.
Cummings Thornton & Co., Grand, Billingham, Wash.
Cummings & Merley, Unioke, Los Angeles, Indef.
Cunningham, Al., 200 W. 44, N. Y.

Cunningham & Smith, Star, Wilkesburg, Pa.
Curtis, Palmer & Co., Pol's, Scranton.
Curson Sisters, Auditorium, Chicago.
Cushman & Le Claire, Lady Birds, B. R.
Cutty's, Musical, 3034 E. Baltimore, Baltimore.
Cyrl, Herbert, Majestic, Johnstown, Pa.

D

Dacre, Louie, Parisian Belles, B. R.
Dagneau & Bruce, Cozy Corner Girls, B. R.
Dale, Dottie & Co., 252 W. 36, N. Y.
Daley, James, Parisian Widows, B. R.
D'Alembert, Rocky Point, I., Indef.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Daly & Devere, 115 E. 115, N. Y.
Dailley Bros., 1379 N. Main, Fall River, Mass.
Darling Fay, Lady Birds, B. R.
Darling, Phil, Sells-Floto, C. R.
Darrow, The, 49 Front, Owego, N. Y.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Floyd, Temple, Boulder, Colo., Indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., Indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dean, Cliff, & Co., Lyric, Terre Haute.
Deery & Frantz, 303d, N. Y.
Delavoye & Fritz, 267, Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, Indef.
Delmar & Dexter, Great Anselme Co., Terre Haute, Indef.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Colonial, Lawrence, Mass.
Dee, Henry, & Co., Elgin, Ill., Indef.
De Graff Sisters, Trans-Atlantic, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaplane, 54 Willoughby, Brooklyn.
DeMacos, The, Broadway, Middletown, O.
DeMora & Graceta, Imperial, Br.
De Vern & Van, Lyric, Cleveland.
De Voe & Miller, 209 E. 14, N. Y.
DeVaux, Hubert, G. O. H., Grand Rapids.
De Witt, Burns & Torrance, Alhambra, N. Y.
Dee, John A., Sidney, O.
Demario, Harry, Ringling Bros., C. R.
Deming, Joe, Keith's, Providence.
DeMonde & Dinsmore, Orpheum, Portsmouth, O.
Derwin, Jas. T., 512 So. Flower, Los Angeles.
Diamond & Bros., The, Los Angeles, Indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Ball, Mexico City, to Jan. 4.
Dagwell, Annie, Empire, Des Moines.
Dixon & Fields, Orpheum, Oakland.
Dixon Bros., Bennett's, Montreal.
Doherty, Lillian, 35a Charlottetown, Berline, Ger.
Donald & Carson, Keith's, Providence.
Dollar Troupe, Forepaugh-Sells Bros., O. R.
Doner, Joe & Nellie, High Jinks, B. R.
Doherty, Jim, High Jinks, B. R.
D'Ort & Leonard, Casino, Buenos Aires.
Doss, Freddie, Great Nacio, C. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Tornado, B. R.
Doyle, Phil, Lady Birds, B. R.
Dravew, Frisco & Hambo, Scala, Antwerp, Ger., to Nov. 1.
DuBois, The Great, O. H., Greenville, O.
Dudley, O. E., Crystal, Elwood, Ind., Indef.
Duffy, Thos. H., Academy Hotel, N. Y.
Dunne, Thos. F., 428 E. 19, N. Y.
Dunham, Health, & Barardi, Jolly Girls, B. R.
Duncan, A. O., Keith's, Boston.
Dunedin Troupe, Keith's, Boston.
Dupree, Bob, Canvas, Provo, Utah, Indef.
Dupree, Jeanette, Hotel Albany, N. Y.
Duprez, Fred, National, San Francisco.

E

Eckel & DuFree, 1017 Myrtle Ave., Brooklyn.
Eckhoff & Gordon, Union Sq., N. Y.
Edmonds & Hale, 308 E. 80, Chicago.
Edwards, Davis, Doric, Yonkers.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Jennie, Bowers Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwin, George, Family, Davenport, Ia.
Ehrenall Bros., Nov. 11, Majestic, La Salle, Ill.
Eldridge, Temple, Alton, Ill.
Eldridge, Press, 11 Oxford Terrace, Hyde Park, W., London.
Elzer, Carrie, Tiger Lillies, B. R.
Ellen, Gus, Edith Villa, Thurligh Ave., Balham, London.
Eller, Goldie, Fay Foster, B. R.
Ellis-Norlin Troupe, Auditorium, Lynn, Mass.
Ellmore Sisters, Pol's, Springfield.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lillies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald, Monnie, Empire, South Shields, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emmett, Gracie, Auditorium, Lynn.
Emperors of Music, Four, 431 W. 24, N. Y.
Erk & Stanley, Moline, Ill.
Ernest, Three, travel, Acme, Sacramento.
Ergotti & King, Circus Chisell, Warsaw, Russia.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Willis, Jolly Grass Widows, B. R.
Eterna Sisters, Nov. 17, Circus Carre, Amsterdam, Holland.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, Grand, Fargo, N. D.
Evans, Billy, Colonial Belles, B. R.
Everett, Joe, Hargreaves, C. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie & Co., Jamaica, L. I.

F

Fairchild, Mr. and Mrs. Frank, Majestic, Colum-
bus, Ind.
Falke & Coe, Jolly Grass Widows, B. R.
Fantas, Two, Vaudette, Louisville, Ind.
Farb, Dave, 515 W. 6th, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell Taylor Trio, Orpheum, Minneapolis.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Faye, Elsie, Keith's, Cleveland.
Fentole & Carr, Temple, Detroit.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferguson, Barney & Dick, 68 W. 53, Rayonne.
Fernade May Duo, Varieties, Terre Haute.

Fields & Hanson, Lyric, Danville, Ill.
Fields & Woolley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.

Flak, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Wash. D. C.

Brookline, Mass.

Finlay & Burke, Box 193, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Flaher & Berg, Rents-Sentley, B. R.
Flake & McDonough, Majestic, Little Rock.
Flanagan & Co., Trans-Atlantic, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Fleming & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Leonard, Chas., Haymarket, Chicago.
Flower, Dick J., Orpheum, Omaha.
Fogarty, Frank, Proctor's, Newark, N. J.
Flood Bros., Empire, London, Eng., to Nov. 2.
Forber the Marvel, Avenue, Clinton, Pa.
Forbes, Mr. & Mrs., K. & P.'s 125th St., N. Y.
"Ford's Famons," O. H., Bellington, W. Va., 28-30.

Foreman, Edgar & Co., Bijou, Duluth.
Foster, E., & Dog, Pol's, Springfield.
Forrest, Edythe, Innocent, Maida, B. R.
Forrester, Sidney, Grand, Tacoma, Wash.
Foster & Foster, Pol's, Scranton, Pa.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox, Will H., Empire, South Shields, Eng.
Fox, Mort, Parisian Widows, B. R.
Fox & Hinghe, Empire, Boise, Idaho, Indef.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Franklin & Greene, Keith's, Boston.
Francis, Harry, Jolly Girls, B. R.
Frehlig, Lizzie, Trans-Atlantic, B. R.
Frevoll, Frederick, O. H., Lancaster, Pa.
Frey & Allen, Ideals, B. R.
Frey & Dore, Lyric, Terre Haute, Ind.
Frederick Bros. & Burns, Bennett's, Toronto.
Frederick, Snyder & Paole, 200 N. Gay, Baltimore.
Freeman Bros., National, San Francisco.
Friend & Downing, Hathaway's, Malden, Mass.
French, Henri, Sherman House, Chicago.
Frey Trio, Amboy, Perth Amboy, N. J.
Frost & Wall, Logan's, Ind.
Fukino & Araki Troupe, Bijou, Decatur, Ill.
Futurity Winner, Majestic, Johnstown, Pa.

G

Galando, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand Ave., Brooklyn.
Galletti's Monkeys, Shea's, Buffalo.
Gallagher & Barrett, Hammerstein's, N. Y.
Garden & Somers, Tornado, B. R.
Gardner Children, 1958 N. 8th, Phila.
Gardner, Andy, Bohemians, B. R.
Gardner & Vincent, 22 E. 19th, Newport, Wales.
Nov. 4, Empire, Birmingham, Eng.
Gardner, Jack, Pol's, New Haven.
Gartell Bros., 416 So. Main, Gloverville, N. Y.
Gavin, Platt & Peaches, 4417 3 Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5106 Princeton Ave., Chicago.
Gehrre, Mayne & Co., Shea's, Toronto.
Geiger & Walters, Columbia, St. Louis.
Genoro's Band, Olympic, Chicago.
Genaro-Theol Trio, Dec. 31, Liebhies, Breslan, Germany.
Genter & Gilmore, Swisher, Morgantown, W. Va.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gillespie, Ed., Orpheum, Omaha.
Gilbert, J. C., 10 W. 65, N. Y.
Gillroy, Haynes & Montgomery, Majestic, Topeka, Kas.
Gilmore, Stella, Jolly Girls, B. R.
Gladstone, Ida, 335 W. 50, N. Y.
Glockner, Chas. & Anna, Rents-Sentley, B. R.
Godfrey & Henderson, Washington, Spokane.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden & Hughes, Bijou, Fond du Lac, Wis.
Goldin, Horace, Nov. 1-15, Coliseum, Essen Ruhr, Ger.
Goldsmith & Hoppe, Orpheum, Allentown, Pa.
Gordon & Marx, 236 W. 35, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gordon, Cliff, 3, Tiger Lillies, B. R.
Gordon, Max, Revere Beauty Show, B. R.
Gorman & West, Altmeyer, McKeesport, Pa.
Goss, John, Dreamland, McKeesport, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Gracy & Burnett, Burwood, Omaha.
Grant, Anna, Pol's, Gaiety Girls, B. R.
Grand, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray & Graham, Orpheum, Minneapolis.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lillies, B. R.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hammond & Forrester, Bijou, Winnipeg.
Hanson & Drew, Revere Hotel, Chicago.
Hanson & Nelson, 592 10th, Brooklyn.
Hart, J. C., & Co., Tiger Lillies, B. R.
Hart & Carey, Bohemians, B. R.
Hardig, Billy, 4-Faw-Sells, C. R.
Hart, Sadie, 1163 Jackson, N. Y.
Harcourt, Frank, Mission, San Francisco, Indef.
Harlowe, Beatrice, High Jinks, B. R.
Harmonious Trio, Bijou, Jackson, Mich.
Harrison, Jules, Yankee Doodle Girls, B. R.
Harrington, Edith, 10 W. 65, N. Y.
Harris, Baby, Tornado, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Harris, Sam, Star, So. Pittsburg, Pa.
Harvey, W. S., & Co., 945 W. Lexington, Balto.
Harvey & Adams, Charlotte O. H., Charlotte, N.C.
Hart, Harry, 3110 Chicago Grove Ave., Chicago.
Haskell, Loney, Maryland, Baltimore.
Hawtrey, Wm. F., & Co., Pol's, Worcester.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Majestic, Lafayette, Ind.
Haymen & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Hawley, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 215 W. 108, N. Y.
Hearn, Tom, 28, Leed's Palace, London, Eng.; Nov. 4, Empire, Stratford, London.
Heath, Thos. G., Orpheum, Oakland.

Heclow, Charles & Marie, 452 N. High, Chilli-
cothe, O.
Heim Children, 119 Wash., Altoona, Pa.
Helmman, Benj., Tornado, B. R.
Henry, Capt., Majestic, Birmingham, Ala.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 80th, N. Y.
Herbert the Frogman, Sells-Floto, C. R.
Hertzman, Julia, Imperials, B. R.
Herrman, Adelaide, Baker's, Rochester.
Hess Sisters, 238 W. 85, N. Y.
Heuman Trio, Garrick, Wilmington, Del.
Hewletts, The, Frita, Portland, Ore., Indef.
Hibbert & Warren, Hammerstein's, N. Y.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hilda, Mme., Sells-Floto, C. R.
Hilliard, Robert, G. O. H., Pittsburg.
Hiltons, Marvellous, Fay Foster, B. R.
Hillyers, Three, Gem, Moonogahela, Pa.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, 9th & Arch, Phila.
Hirschhorn, The, Olympic, Chicago.
Hobelman, Martha, Harry Bryant's, B. R.

TIGER LILIES.

(Continued from page 11.)

an encore without an effort or a voice, while animated, vivacious soubrettes like Frances Clare and Maida Dupree are breaking their hearts, also impairing their health through this song.

Carrie Ezier and Josie Webb pass through with their specialty, helped out by patriotism and a mouth organ (played by Miss Ezier). The act is better than last year's. Miss Ezier is something of a smooth "kiddier," and neither of the women overestimates herself.

Miss Ezier makes a very good character player in the pieces, while Miss Webb's chief object seems to be wearing a low-cut dress. In "The Twin Sisters" where she is one of the "twins," Miss Ellsworth being the other, both race for the honor of showing the lowest point of their backs, and Miss Webb wins by about 7/8 of an inch.

This display of physical proportions runs even to the chorus. In one of the numbers, two blond choristers have evidently clipped off the shoulder catches of their dresses, allowing the full shoulders to be viewed, while the other girls wear their clothes as they were built. The sixteen girls do not change in the first part. In the burlesque there are three or four, one good. There are eight "ponies" and eight "just girls." One of the "ponies" is large enough to step into the back row, and she has a song all by herself, without being programmed. That's hard on the young woman, for all the larger girls seemed to find an attraction in the boxes. A name here and there on the program might help some.

Julia Natus did well in a small part and might sing a song alone, while a girl called Del Natra did a very fair imitation of Dazie in the "Red Domino" dance. She did it so cheerfully that two encores were her reward.

Of the musical numbers Mr. Murphy might as well drop "He Goes to Church on Sunday." It doesn't fit him. "I'd Like to Know Your Address" given to Miss Ezier, in which the girls have a chance, might be stretched out for more girls to be employed.

"The Tiger Lillies" round up as a good average show. Bills outside the theatre tell of the "Scribner-Drew Amusement Company" with lithos of James and Lucia Cooper, while another board carries a picture of Jeanette Sherwood. None of the three is in the company, and the "Scribner-Drew" suggests some extremely old "paper." *Time.*

Harry Short, from musical comedy ranks, is knocking on the door for admittance as a single act. Wesley & Pincus have their ears to the ground.

Will Rossiter's "SURPRISE" Song "HITS" for 1907-1908

"SINCE YOU CALLED ME DEARIE"

By HAMPTON DURAND and W. R. WILLIAMS.

This Song is the greatest ARTISTIC SUCCESS of the Season, BAR NONE!

"NAPANEE"

The Indian Song SENSATION!!! Ask Anybody.

"MONTANA"

The Biggest Cow-boy Song "Hit" at this minute,

"WHEN THE MOON PLAYS PEEK-A-BOO"

By W. R. WILLIAMS. A Spontaneous "Hit" for Single or Double Act, or Big Feature. An ideal song for spot light or light effects.

"STINGY" "SNUGGLE UP CLOSER"

By Newton and Durand—POSITIVELY the 2 BEST SOUBRETTE Songs ever written—By Newton and Durand.

"EVERYONE WAS MEANT FOR SOMEONE"

By BRANEN and LLOYD, the Best Song they ever wrote, the best "Seller"—that's why WILL ROSSITER GOT IT!!!

FRED FISCHER'S SONG
"IF THE MAN IN THE MOON
WERE A COON"
BIGGEST "HIT" IN TWENTY YEARS!

"PINING"

MUSIC BY THE "GREAT AND ONLY"
FRED FISCHER
WORDS BY
BOWMAN BROS.

"WISH ME GOOD LUCK ON MY JOURNEY"

The Most Brilliant March
Song Hit of the Year, by
W. R. WILLIAMS.

We Defy You to Name Another March Song as Original in Theme and Treatment as This One.

"I'M THE KID THAT BUILT THE PYRAMID"

"YOU'VE GOT TO BE AMERICAN TO FEEL THAT WAY"

"GIVE ME SHELTER, GRUB AND SPENDING CHANGE"
"MY PRETTY, WITTY KITTIE FROM KILLARNEY"

"Playing Hide and Seek"
NEW CHILD-SONG,
By CURTIS A. DUVAL.

"When You Dream of Someone and Someone Dreams of You"

One of the Daintiest Waltz Songs Written in Years, by W. R. WILLIAMS, Author of "Sweet Nellie Bawn," "Dora Dell," "Tillie Taylor," Etc.

"CLOVER BLOSSOMS"

By FLOYD THOMPSON

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A HIGH CLASS BALLAD BY W. R. WILLIAMS.

If you can use a high class song with a very "showy" chorus, and get at the same time not "over their heads," we suggest you "try this out."

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 8. New York, Oct. 26, 1907. No. 8.

As we predicted some time ago,

"Yesterday"

Chas. K. Harris's new ballad, is being heard from Maine to the Coast wherever songs are sung. Not since the famous "World You Care?" has there been such a demand for orchestrations and slides as for this song of all songs. The demand for slides has been enormous, and Scott & Van Alden have been compelled to hire extra help to do the coloring, so as to be able to fill their orders for slides. We are in receipt of letters and telegrams from the most prominent singers congratulating Mr. Harris on his latest effort. Singers desiring orchestrations, kindly write at once and same will be arranged for you in any key; no distances too far to mail them to you. We want to hear from you at any and all times. Keep in touch with us and we will keep in touch with you.

Hoch, Emilie, & Co., Majestic, Chicago.
Holman Bros., Nelson, Springfield, Mass.
Holman, Harry, Family, Shamokin.
Holt, Alf., Moss Stoll Tour, England, Indef.
Hopper, Chas., Ringling Bros., C. R.
Horton & La Triska, Unique, Minneapolis.
Howard & Cameron, 479 N. Clinton Ave., Rochester.
Howan & Kearney, Cozy Corner Girls, B. R.
Howard & Howard, Keith's, Providence.
Howard & St. Clair, Charing Cross Rd., London, Eng.
Howard, May, 3608 Prairie Ave., Chicago.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Alida, Ill., Indef.
Howard's Ponies & Dogs, 923 N. College, Bloomington, Ill.
Hoyle, William, 16 5. Attleboro, Mass.
Hoyt, Frances & Co., Sherman House, Chicago.
Huehn, Musical, Dominion, Winnipeg.
Hughes, Florence, Harry Bryant's, B. R.
Husted Bros., Orpheum, St. Paul.
Husted, Sadie, Yankee Doodle Girls, B. R.
Hughes Musical Trio, Walnut, Cincinnati.
Huston, Arthur, Pastor's, N. Y.
Hyde, Walt, M. & Co., 3505 S. Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., Indef.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Fun, 148 Dearborn, Chicago.
Immensaphone, Orpheum, Kansas City, Mo.
Imman, The Great, 312 W. 24, N. Y.
Inness & Ryan, Proctor's, Elizabeth.
International Comiques, Majestic, Streator, Ill.
Irwin, Flo, Shea's, Buffalo.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 568 Mass. Ave., Boston.

J

Jackson, Harry & Kate, Bennett's, Ottawa.
Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, Sam Devere, B. R.
Jennings & Jewell, Knickerbockers, B. R.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1237 Washington, N. Y.
Jesse, John W., Ltd. Latters, B. R.
Johnson, Chester, 333 S. 8th, N. Y.
Johnson, Geo., Scribner's Big Show, B. R.
Johnsons, Musical, 29, Empire, Bradford, Eng.; Nov. 4, Empire, Leeds, Eng.
Johnston & Buckley, Empire, B. R.
Jones & Walton, Bijou, Decatur, Ill.
Jones & Sutton, Danbury, Conn.
Jones & Ramondo, Bijou, Battle Creek, Mich.
Jordan, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kalmoe, Chas. & Ada, Maywood, N. J.
Kanfman, Reba & Inez, Majestic, Montgomery, Ala.
Kanfman, Reba & Inez, Majestic, Montgomery.
Keegan & Mack, 92 3 Ave., N. Y.
Keeley Bros., K. & E., Jersey City.
Keene, Juggler, 1380 Boston Rd., N. Y.
Keller, Joseph R. & Co., Majestic, Houston.
Kelly, Sam & Ida, Lyric, Dallas.
Kelly, John T., Elmhurst, L. I.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Reno, Shea's, Toronto.
Kelly, Walter C., Shea's, Buffalo.
Kemp's Tales of the Wilds, Keith's, Cleveland.
Kennedy Bros. & Mac, 68 West Ave., Bridgeport.
Kennedy & Wilkins, 1553 Bway., N. Y.
Kennedy & Rooney, Trent, Trenton, N. J.
Keno & D'Arville, Majestic, Chicago.
Kenton, Dorothy, Columbia, Cincinnati.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Kherne, Arthur H., Lyric, Danville, Ill.
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne, Kingsbury, The, 132 E. 17th, N. Y.
King, Sam & Nellie, 2274 Pittkin, Brooklyn.
Kins-Ners, 348 N. Clark, Chicago.
Kirschboms, 207 So. 13, Omaha.
Klare, Kathrin, Grand, Tacoma, Wash.
Knight & Seaton, 762 Morgan, Springfield, O.
Knight Bros. & Trio, Orpheum, Reading.
Knobles, Harry, 1533 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., High Jinks, B. R.
Koklin, Mignonette, Shea's, Buffalo.
Kohler & Marion, O. H., Canal Dover, O.
Koffage, Duke, Crystal, Elwood, Ind., Indef.
Koppe, Orpheum, Portsmouth, O., Indef.
Kratons, The Temple, Detroit.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, 6 W. 8, Erie, Pa.

L

La Clair & West, Welland, Morgantown, W. Va.

Ladell & Crouch, Orpheum, Los Angeles.
La Delles, Four Grand, Hamilton, O.
La Fleur, 4-Paw-Sells, C. R.
La Rex, Ringling Bros., C. R.
Lakola, Harry, Vaudeville, Connersville, Ind.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, O. H., Liverpool, Ind.
La Maze Bros., Bennett's, Ottawa.
LaMont's Cockatoos, 215 Ohio, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
Lavine & Leonard, Oct. 16-21, Scala, Antwerp, Bel.
La Marche, Frankie, 436 E. 28, Chicago.
La Salle, Harry, G. O. H., Grand Rapids.
La Sells Bros., O. H., Liverpool, Ind.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburgh, Indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Nov. 4, Majestic, Johnstown, Pa.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Ville & Sinclair, Hathaway's, New Bedford.
La Vine Circle, Trio, Keith's, Boston.
Lavin & Hurd, New Century Maids, B. R.
La Tocka, Dominion, Winnipeg.
Lawrence, Pete, Al Reeves' Big Show, B. R.
Le Dent, Shedy's, Fall River.
Leipzig, Nat., 28, Empire, Coventry, Eng.; Nov. 4, Empire, Cardiff, Wales.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Lee, Mr. & Mrs. J. P., People's, Los Angeles.
Leeds, Adelaide, Parisian Widows, B. R.
Leclair & Bowen, Armory, Binghamton.
Le Fèvre & St. John, Liberty, Pittsburgh.
Le Gray, Dollie, Bijou, Racine, Wis.
Leigh, Andrew, Lady Birds, B. R.
Leighons, The, 1533 B'way, N. Y.
Le Maire & Le Maire, 673 Lenox Ave., N. Y.
Lemonier & Sterns, 253 W. 30, N. Y.
Leonard, James P., Yankee Doodle Girls, B. R.
Leonard, Gus, Acme, Sacramento, Indef.
Leonard & Phillips, Wonderland, Pipstrop, Minn.
Leonard & Thornton, 57 W. 139, N. Y.
Leontina, Musical, 97 W. 139, N. Y.
Leontine & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburgh.
Leslie, Bert & Co., Orpheum, Omaha.
Levino, Dolph & Suele, Family, Davenport, Ia.
Levy, Bert, Temple, Detroit.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Harr, W. C., Charles, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
LeWitt & Ashmore, Garrick, Burlington, Ia.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Callini, Fay Foster, B. R.
Lind, Keith's, Columbus.
Linn, Benn, Half Dime, Jersey City, N. J., Indef.
Linman & Lewis, Bijou, Linton Harbor, Mich.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomson, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., Indef.
Loraine, Oscar, Arcade, Toledo.
Loretta Twins Troupe, Elite, Rock Island, Ill.
Louise & Dottie, Bowers Burlesquers, B. R.
Love, Musical, 3d Ave., B. R.
Lowell & Lowell, Moes & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Orpheum, Boston.
Luce & Luce, 1553 B'way, N. Y.
Luckies, Two, K. & P., 58th St., N. Y.
Lucy, Lucier & Co., Nov. 2, Orpheum, Oakland.
Lukens, 4, Reading, Pa.
Lutz Bros., 13 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

M

Mack, Two, 245 N. 50, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Mack, James, Wesley, Rose Sydel, B. R.
Madden, Mary, Crystal, Anderson, Mich.
Maguire, H. S., Family, Shamokin, Pa.
Majestic Musical Four, Nov. 4, Shedy's, Fall River.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhattan Comedy Four, Rose Sydel, B. R.
Mantell's Musical, Crystal, Denver.
Mantell Family, Cole Bros., C. R.
Macarte Sisters, Temple, Detroit.
Marion & Pearl, Pastor's, B. R.
Marco Twins, World Beaters, B. R.
Mario, Berger & Mario, 62 E. 8, N. Y.
Mardo Trio, Washington Society Girls, B. R.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Markley, Frank, Sherman House, Chicago.
Marvin Bros., Lyric, Lincoln, Neb.
Mason & Keeler, Orpheum, St. Paul.
Martin, Dave & Percie, Lyric, Kensington, Ill.
Martynne, Great, Rose Sydel, B. R.
Martin, Dave & Percie, Lyric, Kensington, Ill.
Martin & Crozier, Seattle, Wash.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Masons, The Four, Bijou, Lansing, Mich.
Mason & Filburn, Coeur d'Alene, Spokane, Indef.
Mason & Doran, Shedy's, Fall River, Mass., Indef.
Mason & Shannon, Orpheum, Allentown, Pa.
Mathews & Ashley, Maryland, Baltimore.
Mathews, Joca, Yankee Doodle Girls, B. R.
Mathieu, Juggling, Hammerstein's, N. Y.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., Box 523, Norman, O. T.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McBreen, Billy & Bro., Crystal, Rock Island, Ill.
McClive, Marvelous, Majestic, Alton, Ill.
McCale, Larry, Imperials, B. R.
McCreo, Junie, LaSalle, Chicago, Indef.
McDonald, A., Norris & Rowe, C. R.
McFarland, Frank, 311 W. 142, N. Y.
McFee & Hill, Orpheum, Reading.
McFarland & McFarland, Crystal, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, H. & S., Toledo.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Poll's, Waterbury.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Joyan, Mo., Indef.
McCune & Grant, 3 Banton, Pittsburgh, Pa.
McGrath & Paige, 58 Wash., Middletown, Conn.
McNamee, Keith's, Boston.
Mears, Mr. and Mrs., Orpheum, Watertown, S. D.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Higgins, Hathaway's, Lowell.

Merritt, Raymond, 59 Comfort, Rochester.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
Middleton, Gladys, Fischer's, Los Angeles, Indef.
Mignon, Helene, Empire, St. Paul, Indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard Bros., Crackerjack, B. R.
Millard, Frank, Lady Birds, B. R.
Millership Sisters, Watson's, B. R.
Millette, Ed., Ringling Bros., C. R.
Miller, Grace, Phillips', Richmond, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Nov. 1-30, Apollo, Vienna, Austria.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell, Sister, Warner's, Oklahoma, Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Moon, Ed, La Salle, Keokuk, Ill.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery & Moore, Chase's, Washington.
Morton, Beattie, Majestic, Houston.
Monray, 814 Western Ave., Allegheny, Pa.
Mooney & Holbein, 28, Palace, Sunderland, Eng.; No. 4, Hartlepool, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va., Indef.
Morette Sisters, 1237 Lee, Philadelphia.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morette Sisters, Chestnut, Washington, Pa.
Morre, Chas., Lady Birds, B. R.
Morrelle, Marie, 1724 1/2 Main, Parsons, Kan.
Morse, Billy, Annheiser's, Aberdeen, Wash., Indef.
Morton, James, 147 W. 44, N. Y.
Morton, Ed., Rollickers, B. R.
Morton, Fred W., 207 E. 87, N. Y.
Mullen & Corelli, Box 579, Spencer, Mass.
Muller, Chum & Muller, 117 W. 23d, N. Y.
Mullins Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murray & James, 116 Washington pl., M. E.
Murphy & Magee, Ideals, B. R.
Murphy, Whitman Co., Family, Bntte.
Murphy, Geo. P., Tiger Lillies, B. R.
Murray, Clayton & Drew, Bijou, Reading.
Murray Sisters, Empire, Paterson.
Murray, Elizabeth M., Grand, Brooklyn.
Murray, Wm. W., Orpheum, Brooklyn.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Grand, Turtle Creek, Pa.
Musketeers, Three, Jolly Grass, Windsor, B. R.

N

Nagel & Adams, Ft. Williams, Can.
Narelle, Marie, Christchurch, New Zealand, Indef.
Natus, Julius, The, B. R.
Neill, Neil & Chapman, 1632 E. Main, Rochester.
Neilson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Neilson, Katherine, 10 Howland, Roxbury, Mass.
Neilson, Ned., Casino, Pittsburgh.
Neilson, Tony, Nov. 1-30, Apollo, Dusseldorf, Ger.
Neilson, Comiques, Garrick, Wilmington, Del.
Neilson & Egbert, Bijou, Bay City, Mich.
Nevaros, Four, Forepangh-Sells Bros., C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Nov. 1-16, Kystal Palace, Leipzig, Ger.
Newman, Jules, Lady Birds, B. R.
Newport Bros., Casino, Buenos Ayres, S. A., Indef.
Niemyer & Oell, Bijou, Kankakee, Ill.
Nicola, Ida, Bobemians, B. R.
Night with the Poets, Orpheum, Oakland.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Temple, Ft. Wayne.
Noian, Fred, Boston Belles, B. R.
North, Bobby, K. & P.'s 58th St., N. Y.
Nosces, The, 17 W. 47, N. Y.
Nowlin, Dave, Wasson's, Joplin, Mo.
Nugent, Eddie, Trans-Atlantics, B. R.
Nugent, J. C., Bijou, Dubuque, Ia.

O

O'Brien-Havel, 618 52, Brooklyn.
Odell & Kinley, Keeney's, New Britain.
Ogden, Helen, 279 Clibourne, Chicago.
O'Hana, San, Nov. 4, Orpheum, Minneapolis.
Ollivers, Three, Cole Bros., C. R.
Ollivette, 225 Pacific, Brooklyn.
Omara, Ollie, Parisian Widows, B. R.
O'Neill & Bianchetto, Comique, New Bedford.
O'Neill, J. H. & Co., Natchez, Stoughtonville, O.
O'Neill, Tommie, White's Gaiety Girls, B. R.
Orbanasy, Irma, Columbia, St. Louis.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Otto Bros., Majestic, Johnstown, Pa.
Ozart Quartet, Crystal, Anderson, Ind.
Ozars, The, Majestic, San Antonio.

P

Palmer & Dockman, Crystal, Frankfort, Ind.
Palmer & Saxton, travel; Nov. 4, Acme, Sacramento.
Palfray & Hoefler, Riverside, R. I.
Paradise Alley, K. & P.'s 125th St., N. Y.
Parisian Grand Opera Co., 630 Lexington, N. Y.
Pattee, Mable, National, Steubenville, O.
Patton, Grace, Rollickers, B. R.
Pendletons, The, 136 Pittsburg, New Castle, Pa.
Peters, The, Majestic, Johnstown, Pa.
Perry & Wilson, Irons Meyers Co., Salem, O.
Perry, Kathryn, Rollickers, B. R.
Perry, Violet, Rollickers, B. R.
Pepper Twins, G. O. H., Greencastle, Ind.
Perry, Frank L., G. O. H., Grand Rapids.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petersburg, Harry, Keith's, Cleveland.
Peter, Phil & Nellie, Gaiety, Kansas City, Mo.
Phillips, Leonard, Elite, Davenport, Ill.
Piercy & Fulda, National, Steubenville, O.
Pike, Lester, Fairhaven, N. J.
Pinkham, George, Orpheum, Denver.
Poiriers, 3, Gaiety, So. Chicago.
Ponner, Allan H., 486 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Powers Bros., 15 Trask, Providence.
Powers, Mr. & Mrs. John T., 224 W. 14, Kansas City, Mo.
Preston, Louis, Century Girls, B. R.
Preston Trio, Pottsville, Pa.
Fryors, The, Novelty, Valizlo, Cal.

Cobb's Corner

SATURDAY, OCT. 26, 1907.

No. 57. A Weekly word with WILL the Wordwright.

BALLAD.

ORIGINAL!!! NEW IDEAS!!! NOVELTY!!!

'NEATH THE OLD — TREE, SWEET —

Busy with Joe Weber's new musical show.
Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark)—Summering at Cobb's Corner 12th floor, Hotel Rand. "Close that window d'you want me t' freeze!"

WILL D. COBB

Wordwright,
Care Weber's Theatre, NEW YORK.

Psycho, Mlle., Mansfield, O., Indef.
Pullman Porter Maids, Shea's, Buffalo.

Quaker City Quartet, Columbia, Cincinnati.
Quinn & Mitchell, Poll's, New Haven.

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, G. O. H., Syracuse.
Rain Dears, Keith's, Providence.
Rainbows, Star, Monessen, Pa.
Raleig & Harrington, Welland, Clarksburg, W. Va.

Ramsey Sisters, Bijou, Quincy, Ill.
Rastus & Banks, 28, Tivoli, Grimsby, Eng.; Nov. 4, Holborn, Eng.

Reefs, The Colonial, Cambridge, O.
Rawson & June, Phoenixia, N. Y.
Ray, Fred, & Co., Orpheum, Minneapolis.

Raymond, Edith & Frank, Ciroc Bell, Mexico.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raymond & Harper, Family, Asheville, N. C.

Raynor, Val, Trans-Atlantics, B. R.
Reed & Hadley, World Beaters, B. R.
Redford & Winchester, Trent, Trenton.

Regal Trio, Wilmington, Del.
Reed Bros., Food Fair, Boston.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles.

Reed, Harry L., Washington, Buffalo, Indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, Altonmeyer, McKeesport, N. Y.

Reeve, Al, Beauty Show, B. R.
Rego, Jimmie, Lyric, Des Moines.
Relly, Johnnie, Majestic, La Salle, Ill.

Remington, Mayme, Orpheum, Denver.
Renness Family, G. O. H., Grand Rapids.
Reuseth & Lyman, Trocadero, B. R.

Rever & Kull, Champagne Girls, B. R.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice & Cohen, Poll's, Scranton.

Rice & Elmer, 343 E. 142, N. Y.
Rice & Walters, Boston Belles, B. R.
Rich, Jack & Bertha, Bijou, Duluth.

Richards, Chris., Orpheum, Minneapolis.
Rich Duo, 28-30, Empire, Milwaukee.
Rich, Fanny, Orpheum, Boston.

Riley, Frank, Cozy Corner Girls, B. R.
Rinaldos, The, 1814 So. High, Columbus, O.
Ring & Williams, Crystal, Goshen, Ind.

Roberts For, Orpheum, Allentown, Pa.
Robert-de-Mont Trio, 722 W. 14 pl., Chicago.
Ronalds, The, 138 Third, Detroit.

Rosbach & Childress, 341 No. Clark, Chicago.
Robinson & Grant, Novelty, Denver.
Robinson, Marcotte & Co., Family, Williamsport, Pa.

Robinson, Tom, Scribner's Big Show, B. R.
Rogers & Deely, K. & P., 58th St., N. Y.
Rogers & Mackintosh, Majestic, Montgomery, Ala.

Rohyng, Mr. and Mrs., Poll's, Worcester.
Romolo, Bob, Blue, Davenport, Ia., Indef.
Rooney & Bent, Keith's, Boston.

Rooney, Katie, 473 Maunhattan, N. Y.
Roscoe & Sims, Rentz Santley, B. R.
Rosnires, The, 205 E. 25th, N. Y.

Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Nov. 4, Hippodrome, Margate, Eng.
Rosenfeld, The, Elite, Quincy, Ill.

Rosmo & Simms, Bowers Burlesquers, B. R.
Romeck, Jack, Air-Dome, Leavenworth, Indef.
Russell, Fred, Bowers Burlesquers, B. R.

Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Russell & Held, Proctor's, Albany.

Ryan & Richfield, G. O. H., Chicago.

S

Sallsbury, Cora, Bijou, Bay City, Mich.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.

Salvaggis, S. Miss N. Y., Jr., B. R.
Sadow & Lampert, Cozy Corner Girls, B. R.
Scharf, Trio, Bijou, Racine, Wis.

Schell's, Mme., Ciroc Bell, Mexico City, to Jan. 4.
Schrock & Rice, 1223 State, Milwaukee.
Schepp, Grover, Rollickers, B. R.

Schmidling, H. H., 174 Chicago Ave., Chicago.
Schuster, Milton, Palace, Boston, Indef.
Scott, Mike, Star, Charleroi, Pa.

Scott, Edouard, Grand, Reno, Nev., Indef.
Sears, Gladys, Parisian Belles, B. R.
Semon's, The, Bol's, Lyons, Ia.

Septette, Orpheum, San Francisco.
Seymour & Hill, Orpheum, New Orleans.
Seymour, O. G., & Co., Bijou, Quincy, Ill.

Seyons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

Colonial, N. Y. City
Orpheum, Brooklyn
Alhambra, N. Y. City

THE TWO SHRODES

Keith's, Providence
K.-P. 23rd St., N. Y. City
K.-P. 125th St., N. Y. City

Alice Shrodes

INTERLOCUTRESS

McMahon's "Minstrel Maids and Watermelon Girls"
Management CHAS. W. SHRODES

Booked Solid
Week Oct. 28, Poli's, Waterbury,
Conn.

JOE

ESTELLE

KENO AND D'ARVILLE

In a NOVELTY ACROBATIC DANCING and TALKING ACT

Written by MARION and PEARL

WEEK OCT. 28, MAJESTIC, CHICAGO

SEASON '07-'08, ORPHEUM ROAD SHOW

LA TOY BROS. COMEDY ACROBATS

SENSATIONAL, FUNNY, DIFFERENT

Featuring a Round Off Flip Flap Double Back SOMERSAULT "UNASSISTED." FROM THE PAD WITHOUT THE USE OF A SPRINGBOARD. Most wonderful feat ever attempted by an acrobat. JIM COWLEY, of LA TOY BROS., accomplishes this surprising and marvellous revolution ONCE DAILY.

Sole Agent, ALF. T. WILTON, St. James Building, NEW YORK

MR. and MRS.

Sidney Reynolds

Have in Preparation A COMEDY IN "ONE." By VINCENT BRYAN

MAKE APPLICATION FOR SPACE IN ANNIVERSARY NUMBER NOW
AND SECURE PREFERRED POSITION.

Robinson, Parquette TRIO

(JAMES B. ROBINSON, WM. PARQUETTE and ELLA BLOUNT.)

Oct. 28, Proctor's Troy. Nov. 4, Keith's, Phila.
BOOKED SOLID UNTIL FEB., 1908. Direction of AL MAYER.

YOU HAVE SEEN WESTERN ACTS. NOW YOU WILL SEE THE REAL ONE.

ED.

LOLA D.

Tannehill AND Radcliffe

In "A TENDERFOOT ON THE TRAIL"

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2 SPECIAL DROPS AND SETS.

IN NEW YORK SOON.

Direction ALF T. WILTON



"A hit of the first water."—Vide "Variety," Sept. 27.

Glorious Triumph.—Klaw & Erlanger (Bills).

Extraordinary, instantaneous success.—Klaw & Erlanger (Bills).

Gus Elen The Famous English Coster Comedian

Opening Moss' Empires, Nov. 4th.

American Representative, 1907, CLIFFORD C. FISCHER.

When answering advertisements kindly mention VARIETY.

NOTICE TO THE PROFESSION AND PUBLIC IN GENERAL

Having but recently originated and produced another NOVEL COMEDY GYMNASTIC PIECE OF BUSINESS with a TE-TOR, or which I choose to call a SEE-SAW BOARD, consisting of comedy, jumps, dives, somersaults, etc., with the aid of invisible wire, hereby give due warning to those who have for the past few years been using our original material, such as the burlesque equilibristic, muscular, hand-to-hand and head balancing, etc., TO LET THIS ALONE. Will fully defend this at any and every stage of the game and protect same from being used in any act or show other than yours truly,

Week October 28—Doric, Yonkers, N. Y.

SAY, MANAGERS!

You who haven't seen it, it's a knockout! A scream!! Believe me, they laugh right out loud. No question about it. Ask Mr. Chas. Lovenberg, of Keith's, Providence, or Mr. Carl Lothrop, Keith's, Boston.

Can you imagine the little fellow jumping on the end of a 12 foot board and bounding the big fellow 20 feet across the stage into a one hand balance on the little fellow's head. FUNNY, ISN'T IT?

THAT'S ONE OF THE TRICKS

A Warning

I see by the "Dramatic Journal" that some people calling themselves the Lo Miers have appropriated the title of my act, "The First Quagrel," that I wrote and have been playing for years. I sincerely trust that they will discontinue the use of it, or any part or portion of my act, and save themselves and the managers who play their act under my lawful title trouble, as I shall protect my property.

Edgar Foreman

Small Pickaninnies WANTED

Who can sing and dance well. Apply

SELIG MUSIC PUB. CO.,
Monday, 11 A. M. 53 West 28th St.

Sheek Bros., Keith's, Providence.
Sherman & Fuller, 883 N. 8, Reading, Pa.
Shirhart, Anson, Crystal, Detroit, Indef.
Shone, Madelyn, Twin, Nashville, Tenn.
Short & Edwards, 67 Middagh, Brooklyn.
Slager, Lillian, Harry Bryant's, B. E.
Sloan, Sam, Columbia, Oakland, Cal., Indef.
Sloan, Grace, Orpheum, Omaha.
Smith & Arado, 325 Converse ave., E. St. Louis.
Smith & Convey, Trans-Atlantics, B. E.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. E.
Smith & Brown, Morning Glories, B. E.
Smythe, Wm. H., Gay Morning Glories, B. E.
Snider & Buckley, Grand, Syracuse.
Somers & Storke, Ideals, B. E.
Somers, Zalmar, Pat White's Gaiety Girls, B. E.
Some Quartet, Merry Maidens, B. E.
Sonnett, Annette, City Sports, B. E.
Soper, Bert, Star, Altoona, Pa., Indef.
Spencer, Lloyd, Lyric, Houston, Indef.



SPISSELL BROS. & MACK
IN "CAFE DE PARIS"
Week Oct. 28, Columbia, St. Louis.

Spooler, Low H., Empire, B. E.
Spiller Musical Bumpers, Proctor's, Newark.
Stafford & Stone, Dixland, Jacksonville, Fla.
Stanley, Mr. & Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. E.
Stanton & Sandberg, 711 Orchard, Chicago.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius & Co., Temple, Detroit.
Stevens & Boehm, 325 E. 14, N. Y.
Stevens & Keeler, Washington Society Girls, B. E.
Stewarts, Musical, Bohemians, B. E.
Stewart, Harry, Rose Sydel, B. E.
Stith & Stith, Orpheum, Canton, O.
Stoddard & Wilson, Main, Peoria, Ill.
St. Elmo Leo, Nov. 11, Keith's, Boston.
St. Julian, M., Lyric, St. Joe, Mo.
St. Ouge Bros., 22 Portland, Worcester, Mass.
Strickland, E. C., Earl, Pueblo, Col.
Stuart & Keeler, 1553 Bway, N. Y.
Sturgis, Ida, Imperials, B. E.
Stutsman & Crawford, 619 Washington, Williamsport, Pa.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sully & Phelps, O. H., Athol, N. Y.
Summers & Winters, Electric, Waterloo, Ia.
Sunny South, Orpheum, Salt Lake City.

Subers, Emilie, Orpheum, Sioux City, S. D.
Sutcliffe Troupe, 28, Grand Hamley, Eng.; Nov. 11, Palace, Camberwell, Eng.
Sullivan & Pasquelina, Columbia, St. Louis.
Sutton & Sutton, High School Girls, B. E.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sylos, H., Forepaugh-Sells, C. E.
Sylos, The, Parisian Belles, B. E.
Symonds, Jack, Bijou, Michigan City, Ind.
Syts & Syts, Crystal, Logansport, Ind.

Talcotts, The, Orpheum, Newark, O.
Tasean, Felix & Claxton, 331 E. 98d st., N. Y.
Taylor, W. E., Cole Bros., C. M.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, Orpheum, Springfield, O., Indef.
Tenors, Four, Pat White's Gaiety Girls, B. E.
The Quartet, Olympic, Chicago.
Thorne, Mr. & Mrs. Harry, Proctor's, Elizabeth.
Thompson & Carter, City Sports, B. E.
Tiddlewicks & Dugan, 508 Hudson, N. Y.
Timney, Frank H., 812 Moore, Phila.
Tivoli Quartet, Majestic, Dallas.
Tom-Jack Trio, Majestic, Chicago.
Toreat, Shubert, Utica.
Toys, Musical, Annapolis, Md.
Traversa, Belle, Coxy Corner Girls, B. E.
Trilliers, The, 346 E. 20, N. Y.
Truesdell, Mr. & Mrs. Howard, Alhambra, N. Y.
Trociadero Quartet, Dixieland, Jacksonville, Fla., Indef.
Tybell Sisters, Sells-Floto, O. R.
Tyce, Lillian, Orpheum, San Francisco.

Unita & Paul, Fair, Dallas, Tex., to Nov. 3.

Vaggos, Gaiety, Galesburg, Ill.
Valadons, Aerial, Cooper, Mt. Vernon, O.
Valdare & Varno, Marion, Ind.
Valmore, Mildred, Toredoros, B. E.
Valveno Bros., 107 E. 31, N. Y.
Van, Chas. & Fannie, Orpheum, Allentown.
Van Cleve, Delton & Pete, Coxy Corner Girls, B. E.
Vardaman, Mt. Vernon O. H., Mt. Vernon, N. Y.
Vardelles, Arcade, Mobile.
Van Lee, James, Yankee Doodle Girls, B. E.
Vardon, Perry & Wilbur, Crackerjacks, B. E.
Vasco, Scala, Cirque Carrie, Amsterdam, Holland.
Vednars, The, 749 Amsterdam, N. Y.
Veons Belle, Casino, Washington, Pa.
Vincent & Westlake, Star, E. Pittsburgh.
Viola & Engle, 123 Montauk Ave., Brooklyn.
Volets, Three, Orpheum, Newark, O.
Voelker, Mr. and Mrs. Frederic, Orpheum, Salt Lake City.

Waddell, Fred & Mae, Garrick, Burlington, Ia.
Walters, Harry, 1553 Bway, N. Y.
Watson, Fred, Orpheum, Omaha.
Walton, Irving R., Irwin's Majestic, B. E.
Ward, Alice Lillian, Grand, Tacoma.
Ward, Chas. B., Grand, Tacoma.
Ward Trio, 656 29, Milwaukee.
Warren & Brockway, Fay Foster, B. E.
Wardorf & Menzies, Family, Lebanon, Pa.
Wangdoodle Four, Vanity Fair, B. E.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. E.
Walsh, George, Toredoros, B. E.
Washburn, Blanche, Broadway Gaiety Girls, B. E.
Watson, Jos. K., Rollickers, B. E.
Webb, Harry, Bijou, Lansing, Mich.
Webb, Josie, Tiger Lillies, B. E.
Webb, Mabel, Pat White's Gaiety Girls, B. E.
Webb's Seals, Capt., Forepaugh-Sells Bros., C. E.
Weber, Chas. D., Bowery Burlesquers, B. E.
Weber, John, Broadway Gaiety Girls, B. E.
Welch & Maitland, Vanity Fair, B. E.
Wells, Pauline, Parisian Widows, B. E.
Wells, Billy K., Harry Bryant's, B. E.
West, John A., 181 W. 68, Chicago.
West & Benton, Oak Park, Sacramento, Indef.
West & Van Stien, Nov. 4, Orpheum, Vancouver, B. C.
West, Harry, Washington Society Girls, B. E.
West, Ed., Parisian Belles, B. E.
Weston, Emma, Empire, B. E.
Weston, Sadie, Parisian Belles, B. E.
Whalen & West, Nov. 4, Empire Palace, Leeds, Eng.
Wheeler Children, Wonderland, Latrobe, Pa.
Wheeler, The, N. Y. Stars, B. E.
Wheeler & Rosey, St. Charles Hotel, Chicago.
White & Searies, 30 W. 42, N. Y.
White, Ed. & Rola, Grand, Madison, Wis.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. E.
White, Tom, Lady Birds, B. E.
Whitehead, Joe, 408 W. 33d, N. Y.
Whitely, James, Trans-Atlantics, B. E.
Whitman, Frank, Mohawk, Schenectady.
Wizgards, Joe, Imperials, B. E.
Wilder, Marshall P., 236 W. 97, N. Y.
Williams & Mayer, 300 W. 58, N. Y.

Williams, C. W., Colonial, Norfolk, Va.
Williams, Richard, Cole Bros., C. E.
Williams, Sam, Shubert, Utica.
Williams & Melburn, 185 Gregory, Rochester.
Williams & West, High Jinks, B. E.
Willard & Bond, Boyd's, Omaha.
Wilson Bros., Poll's, Bridgeport.
Wilson, Tony, Heloise & Armors Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, Trocadero, B. E.
Wilson, Lizzie N., 178 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. E.
Wilton, Belle, Vanity Fair, B. E.
Windom, Paris, Cole Bros., C. E.
Wolf Bros., Circo Bell, Mexico.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wood, Francis, People's, Cedar Rapids, Ia.
Woods & Woods, Howard, Chicago.
Woodward, V. P., Nelson, Springfield, Mass.
Woodford's Animals, Rose Sydel, B. E.
Wordette, Estelle & Co., Chestnut, Philadelphia.
World & Kingston, travel; Nov. 4, Majestic, Chicago.
Work & Ower, Poll's, Hartford.

Yackley & Bunnell, R. F. D. 6, Lancaster, Pa.
Yaito Duo, Empire, San Francisco, Indef.
Yerzas, The, Forepaugh-Sells, C. E.
Yomamoto Bros., Emerald, Adams Co., O.
Young & De Vole, G. O. H., Indianapolis.
Young, Harry O., Lady Birds, B. E.
Young, Ollie & Bros., 50 Euclid Ave., Columbus, O.

Zamloch & Co., Bell, San Jose, Cal.
Zanoras, Cycling, Dominion, Winnipeg.
Zara, 4, 104 W. 40, N. Y.
Zasell-Vernon Co., 141 E. 15, N. Y.
Zech & Zech, Majestic, Cincinnati.
Zeda, H. L., 28, Majestic, St. Paul.
Zenda, Parisian Widows, B. E.
Zeno, Bob, 348 1/2, Portland, Ore.
Zeno, Jordan & Zeno, Bennett's, Quebec.
Zouboulakis, Grand, Joliet, Ill.
Zimmerman, Al., Empire, B. E.
Zobedie, Fred, Forepaugh-Sells, C. E.

CIRCUS ROUTES

Forepaugh-Sells.—Greenville, 26.

Norris & Rowe, 28, Winslow, Ariz.; 31, Needles, Ariz.

Ringling Bros.—Jonesboro, Ark., 28; Memphis, Tenn., 28; Clarksville, Miss., 29; Greenville, 30; Port Gibson, 31; Baton Rouge, La., Nov. 1; New Orleans, 2-3; McCumb, Miss., 4; Jackson, 5; Kosciusko, 6; Aberdeen, 7; Tupelo, 8; Birmingham, Ala., 9.

Sells-Floto.—28, Waxahachie, Tex.; 28, Childress; 29, Clarendon, 30, Hereford.
Forepaugh & Sells Bros.—Ft. Worth, Oct. 28; Dublin, 29; Brownwood, 30; Temple, 31; Waxahachie, Nov. 1; McKinney, 2; Dallas, 4; Jacksonville, 5; Beaumont, 6 (all in Texas); Lake Charles, 7; Crowley, 8; New Iberia, 9; Lafayette, 10; Opelousas, 11; Alexandria, 12; Winnfield, 13; Minden, 14 (all in Louisiana); Camden, Ark., 15; Pine Bluff, Ark., 16.

Granville and Mack

IN "NONSENSICAL ABSURDITIES."

One of the Hits at Pastor's week Oct. 21st

AT PASTOR'S THEATRE
WEEK OF OCT. 28TH.

BROWN AND COOPER

IN AN ORIGINAL SINGING AND TALKING ACT.
MANAGERS AND AGENTS INVITED.

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Will Rossiter's CORNER

CHICAGO, SATURDAY, OCT. 28.

MAUDE LAMBERT

The Artistic Singing "Hit" of the E. & E. Circuit, is Singing WILL ROSSITER'S "HITS,"
"Since You Called Me Dearer"
"When the Moon
Plays Peek-a-Boo"
And the Teddy Bear Hit, "Stingy"
And is learning another—How's that?
WILL ROSSITER, 182 LAKE ST., CHICAGO.

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SPARERIBS

BURLESQUE ROUTES

WEEK OCTOBER 28.

When not otherwise indicated, "L. O." after show indicates it is "laying off."
Americana, Bijou, Philadelphia.
Avenue Girls, L. O.; 4-6, Gaiety, Albany; 7-9, Lyceum, Troy.
Bachelor Club, Gaiety, St. Louis.
Behman's Show, Lyceum, Boston.
Blue Ribbons, Gaiety, Detroit.
Bon Tons, Gaiety, Brooklyn.
Boston Belles, Empire, Toledo.
Bohemians, Gotham, New York.
Bowery Burlesquers, Casino, Philadelphia.
Brigadiers, Howard, Boston.
Broadway Gaiety Girls, Dewey, New York.
Bryant's, Harry, Corinthian, Rochester.
Casino Girls, Gaiety, Birmingham.
Century Girls, 28-30, Terre Haute; 31-2, Indianapolis.
Champagne Girls, Colonial, Cleveland.
Cherry Blossoms, 28-30, Lyceum, Troy; 31-2, Gaiety, Albany.
City Sports, Palace, Boston.
Colonial Belles, Indianapolis.
Crackerjacks, Waldman's, Newark.
Dainty Duches, 28-30, Empire, Albany; 31-2, Empire, Holyoke.
Dreamlands, Bon Ton, Jersey City.
Empire Show, Standard, St. Louis.
Fay Foster, Monumental, Baltimore.
Girl From Happyland, Trocadero, Chicago.
Golden Crook, L. O.; 4, Majestic, Kansas City.
High Jinks, Academics, Pittsburgh.
High School Girls, Bowery, New York.
Ideals, Lyceum, Washington.
Imperials, Dewey, Minneapolis.
Irwin's Big Show, 125th St. Music Hall, New York.
Jersey Lillies, Gaiety, Philadelphia.
Jolly Girls, Evansville.
Jolly Grass Widows, Trocadero, Philadelphia.
Kentucky Belles, Theatre Royal, Montreal.
Knickerbockers, Standard, Cincinnati.
Lady Birds, Buckingham, Louisville.
Lid Lifters, Euston's, Chicago.
Majestics, 28-30, Bijou, Reading; 31-2, Gaiety, Scranton.
Masqueraders, Gaiety, Columbus.
Merry Makers, Star, Milwaukee.
Merry Maidens, L. O.; 4, Bowery, New York.
Miss New York, Jr., Century, Kansas City.
Morning Glories, Gaiety, Pittsburgh.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

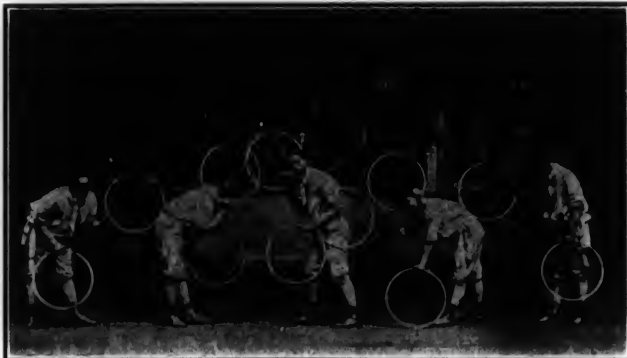
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BOOKED SOLID. DIRECTION JACK LEVY

Theo Carew

NOVEL SCENIC PRODUCTION Booking for Next Season ORIGINAL MUSICAL SKETCH COMPANY OF SIX
WRITTEN and will be PRODUCED by
WILFRED CLARKE, Lambs' Club, New York

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WATCH MY ROUTE

5-GREGORYS-5

Headliner of all Headline Hoop Rolling Acts

The first big hoop act on the vaudeville stage and carrying seven hundred pounds of special scenery with changes of costumes for fourteen performances. Featured everywhere. The hit of every bill. BOOKED SOLID UNTIL 1910.
THE ONLY ARTIST WHO IS GENTLEMAN ENOUGH NOT TO WORK ON THE GREAT EVERHART'S IDEAS, and that is the cause of my great success in Europe.
Success. Success. Success. Success. Success. Success. Success. Success. Success.

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See Wesley & Pincus

NOTE.—IF ONE ALLEGED ORIGINATOR (ED. GRAY) WILL LEAVE OUR MATERIAL ALONE HE MAY FIND HIS "SUCCESS" (?) NOT SO SUCCESSFUL. BUT YOU KNOW! WHAT'S THE USE!! THEY WILL DO IT!!!

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High Class Comedy Musicians

Hickman Bros. AND CO.

Better act than "Who Stopped the Ferryboat!"
Presenting a new comedy act
"THE DETECTIVE DETECTED"
Permanent Address, Pearl River, N. Y.

3-ABDALLAH BROS.-3

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PAULINE COOKE AND CLINTON MAY

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Goforth AND Doyle

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Direction, F. A. BRANT. Exclusive Agent, AL SUTHERLAND.

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Stoddard AND Wilson

Comedy Musical Act, "The Rat Catcher." Act carries Special Set of Scenery.

3-ALVARETTAS-3

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Comedy Acrobats.
Exclusive Agent, ALF. T. WILTON, St. James Bldg., N. Y. City.

Davis AND Walker

Presenting "A LESSON IN DANCING"
A colored act as good as the best and different from the rest.
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THE ARDELLS

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By W. M. Cressy Booked Solid till July 11th, '08 Direction: Hal Davis

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MYERS & KELLER, Agents

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Always introducing new ideas and new sensational features for imitators to steal.

FRED FISCHER

Wishes to announce that he is now in his old home town **CHICAGO**, stopping at the **SHERMAN HOUSE**, where he will be glad to meet all his old friends and interest them in his new song hit,

"When the Moon Plays Peek-a-Boo With You"

There is an imitation on the market with a title almost the same, but don't be fooled. Come, hear my catalogue.

FRED FISCHER PUBLISHING CO., 1431 Broadway, New York

(NAT SHAY and FRED FISCHER.)

MORRIS BURKHARDT and JEROME SHAY at the New York Office.

GUS EDWARDS SAYS:

That his brother Leo is more than "doing things" in Chicago, making his headquarters at the Sherman House, and placing the big song "SCHOOL DAYS" and "THAT'S WHAT THE ROSE SAID TO ME," etc., with all the acts playing Western time. Also landing some manuscript song with two or three of the choicest stars playing Chicago.

He is also glad that THE MERRY WIDOW music has met with universal approbation of the public, for the Viennese style is his particular hobby, and its coming vogue will assure him a better chance than ever before.

Don't forget "I CAN'T TELL WHY I LOVE YOU" and "COULD YOU BE TRUE TO EYES OF BLUE?" (He is talking now of 10 years ago.) If you have a copy of either on your piano compare them with certain parts of THE MERRY WIDOW waltzes!

Yours musically,

GUS EDWARDS.

P. S.—The hit that "THE BLONDE TYPE-WRITERS," with little Johnnie Stanley, have made this week at Proctor's 23rd Street house has caused them to be booked solid for the balance of season.

MORE P. S.—Have you caught on to that new "SEE SAW" waltz ballad song of mine? or is it another "SCHOOL DAYS." Do it now!

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New York Stars, Gayety, Baltimore.
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Night Owls, 28-30, Gilmore, Springfield; 31-2, Empire, Holyoke.
Orientals, Met. O. H., Duluth.
Parisian Belles, 28-30, Des Moines; 31-2, St. Joe.
Parisian Widows, Murray Hill, New York.
Pat White's Gaiety Girls, London, New York.
Reeves' Beauty Show, Westminster, Providence.
Relly & Woods, L. O.; 4, Eighth Ave., N. Y.
Renz-Santley, Star, Brooklyn.
Rialto Rounders, Lafayette, Buffalo.
Rice & Barton, Gayety, Milwaukee.
Rollickers, Empire, Chicago.
Rose Hill's, 28-30, Gayety, Scranton; 31-2, Bijou, Reading.
Rose Sydel, Olympic, Brooklyn.
Runaway Girls, Gayety, Indianapolis.
Sam Devere's, 28-30, Star, Scranton; 31-2, Jacob's, Paterson.
Scribner's Big Show, Gayety, Washington.
Star Show Girls, Imperial, Providence.
Strollers, Avenue, Detroit.
Thoroughbreds, 28-30, Gayety, Albany; 31-2, Lyceum, Troy.
Tiger Lilies, 28-30, Jacob's, Paterson; 31-2, Star, Scranton.
Toreadors, Columbia, Boston.
Trans-Atlantic, Garden, Buffalo.
Trocadero, Greenwald's, New Orleans.
Twentieth Century Maids, Eighth Avenue, N. Y.
Vanity Fair, Empire, Cleveland.
Washington Society Girls, Folly, Chicago.
Watson's Burlesquers, People's, Cincinnati.
World Beaters, Majestic, Kansas City.
Yankee-Doodle Girls, Star, St. Paul.

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Bossey Sisters.
Blackson, Harry.
Bohme, W. A.
Burke, Chas.
Calhoun, William.

Carmen Troupe.
Carleton and Terre (Chicago Office).
Casey, J. F.
Clefina, Joe.
Collins, M. D.
Crane, Lawrence.
Deming, Arthur.
Denby, Walter.
Devine and Williams.
Donnelly, Henry V.
Donovan, Fanny.
Dowling, Joseph.
Dumas, Florence.
Elverton, Harry (Chicago Office).
Farrington, Rhoda.
Ford, John.
Gallinas, The.
Gaudy, Louise.
Gilbert, John D.
Gillman, Earl (Chicago Office).
Gillingwater, Claude.
Hawthorne & Burt.
Herbert, Will.
Hill, Cherry & Hill.
Hill, Hamilton.
Hoey and Lea.
Hunting, Tony.
Hutch Amusement Co. (Chicago Office).
Kelcy, Alfred.
King, Gus.
King, Kate Hope (Chicago Office).
Lackey, Jas.
Le Monte, The.
Leslie, Bertina.
Lily & May (Musical Act).
Lind, Harry.
Lovetta Twins.
Macart, William.
Marks, Al.
McDonald, Mike.
McIntosh, Mabel (Chicago Office).
Mears, Grace.
Mildred, Elizabeth.
Mitchell, Willis (Chicago Office).
Moore, Frank (1).
Moore, Rhodes H.
Morrison, Altea.
Mozarts, The.
Partner (Chicago Office).
Philbrook & Reynolds.
Price, Beatrice.
Quigley, Helen.
Rae, Frank.
Rose, Mr. (Spencer, Kelly & Rose).
Sarif, Tony.
Seldon, George.
Seville, Lily.
Shayne, John.
Simonds, Teddy.
Smith, Charles F.
Starr, Mabel (Chicago Office).
Stephens, Hal.
Stewart, Harry (Stewart & Desmond).
St. John & LeFevre.
Sully, Lew.
Tanner and Gilbert.
Walsh, Austin.
Ward, Fred.
Webber, Elizabeth.
Weich, Thomas.
Westlake, Mrs. Charles.
Wilson, Harry E.
Wroth, Ed.
Yorko and Adams.
Zazelle, M.

Ross and Lewis were obliged to rest for a week during their English tour, due to overwork. They selected Hale, an old village of about a dozen houses, near Liverpool. It is located on the River Mersey, and the hamlet was first called "Ye Child of Hale." There is a legend accompanying the peculiar title. It says that in 1653 a child was born and lived there until five years of age. Lying on the sands one day he "wished" he would grow as tall as a house. The wisher fell asleep, and upon awakening found he was nine feet three inches in height. To substantiate the legend, the natives of Hale pilot a visitor to the church yard, where there is a grave large enough to hold a giant. Mr. Ross, of the act, sends over this pretty little story, but he was much more interested in a prize fighter named

Kelly, from New York, who was in training at Hale while he was there. Mr. Ross said for excitement each night his wife (Miss Lewis), Kelly and he would go in the parlor of the hotel, play the piano, and talk about Broadway.

John Zimmer and Belle Carmen have been unable to play lately owing to Miss Carmen's illness. They expect to resume in November.

Frank Terrill has rejoined the Majestic Musical Four.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESEBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Whether the array of acts has been recruited to defy competition in the present war, it is more than evident that Kohl & Castle have provided the largest and most expensive bill ever presented at the Monroe Street Theatre. On Monday evening every seat in the house was disposed of. The line in front of the box office was large during the day. The interest manifested in vaudeville by the theatregoing populace demonstrates that vaudeville reigns as it never did before here. There is high-class entertainment at the Majestic. Miss Irwin and Zelle de Lussan share the headline honors. Miss Irwin is entitled to it, although this is her second week. Madame de Lussan gains distinction as a former member of the Metropolitan Opera Company. Better prima donnas without the foreign appellation have appeared here recently and were more appreciated. Her success was fair. Fred Walton and Company in "Cissie's Dream" was the most interesting and enjoyable number. Mr. Walton is the real feature of the bill; the top caption on the boards should be his. Emmett Corrigan, assisted by three players, presented a comedy entitled "His Wife's Picture." There is more satire in the vehicle than any other so far presented by Mr. Corrigan, who has been identified with dramatic sketches until this season. The splendid acting is the feature. The sketch itself is not so good as his own seen here the past season. The Two Austins, improvised by Bailey and Austin, who transplanted their own individuality into a counterpart copy of the "American Beauties," had an enviable place on the bill, but failed to impress beyond the pleasing limitation. Sydney Deane in "Christmas on Blackwell's Island," scored on its merits. The

A Sensation at Keith's, Phila.

ELIZABETH MURRAY

SINGING THE JEROME & SCHWARTZ HITS.

MY IRISH ROSIE MISS KILLARNEY

AND

HERMAN

FRANCIS, DAY & HUNTER PUBLISHERS

15 W. 30th ST., NEW YORK

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SPARERIBS

Arlington Four provided a program of excellent vocal numbers. Will Von Tilzer has a novel divertissement in "The Gainsboro Girl" interpreted by Marie Lecca Brackman, possessed of a clear soprano voice. The scenic effects are varied, showing several beautiful exteriors consistent with the high-class selections rendered by the young woman. She followed a succession of singing numbers, but her portion, in view of this fact held forth impressively and achieved instant success. Musical Byrons, colored, attired in picturesque Mexican suits, offered a refined instrumental and vocal specialty, and Arnold and Ethel Grazer, who preceded them, did very well with planologue, and toe dancing by the male member, considering the early place they had. Bergere Sisters sang pleasingly. One of the girls is the owner of a rich, high soprano voice. Both are comely and their general appearance would be improved considerably if they changed their attire from plain black to more attractive colors and design. The Great Eldridge opened with his sand pictures. Willard Simms and Company has in "Flinder's Furnished Flat" a well constructed foundation for the spontaneous humor they interspersed throughout. The act pleased immensely, as did Mlle. Marguerit and her trained horses, who appeared as the last number, besides the Kinelrome. The performance ran until close to 11 o'clock. The usual time of uniform dismissal is 10:30 at all of the Kohl & Castle theatres.

AUDITORIUM (Klaw & Erlanger, mgrs.; Milward Adams, director).—The second week of "advanced vaudeville" started in most promisingly. The huge Auditorium being filled to capacity on Sunday evening and hundreds turned away. There are a number of familiar acts among the thirteen

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In active preparation, singing college girl act in "one." Positive innovation. Four cultivated female voices, with Miss Hattie Sims McCarthy, Prima Donna Soprano.

Direction ZENIDE WILLIAMS THATCHER.

Representatives, Messrs. VION & LOWE.

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LET THEM GO IN THE GOLDEN WEST AND SHOOT INDIANS AS LONG AS THEY MAKE A LIVING.

LE MAIRE AND LE MAIRE

"ELEVATED HEBREW COMEDY"

ONE MILLION DOLLARS REWARD TO ANY ONE WHO CAN SAY WHY "THE CAR AHEAD WAS BEHIND."

ALT T. WILSON, STARTER.

RAWSON AND CLARE

"JUST KIDS"

FEATURED WITH "BON TONS."
OCT. 28, GAIETY, BROOKLYN.

BURLESQUE MANAGER WANTED.

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THE ONLY JUGGLER IN THE WORLD JUGGLING 7 PLATES.
HIT OF THE STAR SHOW GIRL BURLESQUE AT HOWARD BOSTON, THIS WEEK.
NEXT WEEK, HATHAWAY, NEW BEDFORD.



KATIE BARRY



RIVERS and ROCHESTER

Australian Vocal Singing Sketch Artists

DIRECT FROM AUSTRALIA.

Address care VARIETY, Chicago Office, Chicago Opera House Block.

THE DANCING WONDERS JACK BROWN AND LILLIAN WRIGHT

WEEK OCT. 28, KEENEY'S, BROOKLYN.

Management JACK LEVY.

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Presenting a Rollicking Comedy Sketch by CHAS. HORWITZ, entitled
"JACKSON'S HONEYMOON"
With WILLIAMS' "IDEALS."

Bransby Williams

In "CHARACTERS FROM DICKENS." This week, Alhambra, N. Y.

JUGGLING BURKES

THIS WEEK
KEITH'S, BOSTON
(Second time in 16 weeks)

Toledo 4 Troupe

SPECTACULAR FLEXIBLE GYMNASTS. THE ONLY ACT OF ITS KIND.
Sidney Toledo, Bay Side, L. I. JOS. SHEA, Agent.

FRANK

JACK E.

MURPHY AND MAGEE

SUCCESS. SUCCESS. SUCCESS. WITH THEIR NEW ACT.

THE CHAMELEON COMEDIAN

Mr. Hymack

The ORIGINATOR of an ORIGINAL Act
Will shortly visit America under Mr. Percy G. Williams' management
TRANSLATION:—Hymack opened only two days ago at the Apollo, but is already just as famous on the Parisian Boulevards as in London, where he was the idol during his long engagement at the Leicester Square Empire. Hymack, 'l'homme à la pompe,' is the most amusing eccentric and always full of humor. Nobody should fail to see this extraordinary feature at the Apollo.—"Le Matin," Paris, Sept. 4, 1907.

SCHRODE AND

WALTER

AND

MULVEY

LIZZIE

Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York

The First to Introduce the Hebrew Character Successfully in England

JORDAN AND HARVEY

25 WEEKS COMMENCING NOV. 4.

Will open for K. & E. Nov. 4, in a Brand New Act by Aaron Hoffman. "Now You Tell One." MYERS & KELLER, Agts., 1414 Broadway, New York

"THE SOMEWHAT DIFFERENT GIRL"

KATHERINE NELSON

Singing and dancing comedienne—14 minutes in one. One of the daintiest and most pleasing acts in vaudeville.

Direction JENIE JACOBS, Knickerbocker Theatre Bldg., New York.

OPEN SEASON MOBILE, ALA.

YOU'VE HEARD THE REST, NOW HEAR THE BEST.

EN ROUTE MAJESTIC AND ORPHEUM CIRCUIT.

"TIVOLI QUARTETTE"

AMERICA'S GREATEST SINGING FOUR.

REINHART, MELLOR, ELLSWORTH AND THOMAS.
When answering advertisements kindly mention VARIETY.

BOOKED SOLID.

and three are held-overs. They are Vesta Victoria, Karno's Comedians and Ida Fuller. The performance suffered through injudicious arrangement of the acts and a decided lack of comedy. There was considerable shifting of places, and unusual tardiness in the consecutive allotment of numbers, and in two instances the alphabetical cards on the proscenium caused some confusion. There was a stage wait of five minutes following Greene and Werner, who occupied second place and finished in full stage instead of "one." This did not give time to arrange the setting for Ida Fuller. The stage is probably too large for expedient handling of scenery and accessories, especially when changes are frequent with the act. The show is lengthy; in fact entirely too long for Chicago vaudeville audiences. It ran until 11:25. Kelly and Ashby opened. They have not appeared here in a number of years and their bounding acrobatics with pantomime comedy served well. Greene and Werner offered the same novel singing and dancing act as last season, using an effective tropical set, much too small for the large stage. It is an excellent act. Miss Fuller elicited admiration with her electrical conceptions, which are veritably beautiful and ingeniously devised on a sumptuous scale. Josephine Sabel is not new to the vaudeville frequenters, having played the circuit here several years ago. She opens with a French song and sings three others in English in her usual energetic and gingery manner. She scored. Kara is practically a newcomer. Those who remember him years ago were surprised at the dexterity displayed in many new tricks. None of the old ones were shown. James J. Morton is always a welcome visitor. Had he raised his voice during the latter half of his monologue so that the upper galleries could hear it more distinctly, the applause and laughter which came mostly from the lower floor, would have been tumultuous. The Okabe Japs make their first appearance. It is about the best acrobatic act seen here in recent years. The Max Tourbillon Troupe opened the second half in their trick cycle act, which was not given in its entirety, probably on account of the length of the program. The Juggling McBans were announced to share the stage with the former, but for some reason the two acts did not appear simultaneously, and the McBans were moved to follow Vesta Victoria, with their really clever club juggling. Miss Victoria was accorded an ovation. She is particularly popular with the women. "Man, Man, Man" received the most applause. Miss Victoria was advertised to sing "Goo Goo," but the song was not given for some reason. She occupied the stage 35 minutes. The Dumond Minstrels, as street musicians, were appreciated, due in a measure to the violin selections, which scored heavily. Karno's Comedians presented for the second and last week of their engagement "A Night in the London Slums." The audience was intensely interested in it. The "Derby Race" picture is again shown. La Esmeralda was billed but did not appear.

FOLLY (John A. Fennessey, mgr.).—A rather pretentious opening entitled "The Sultan's Wives" is offered by the "Merry Makers." It combines comic opera, musical comedy and a little burlesque. A feature of the show is the excellent singing. Even in "The Girl From Chelsea," the clong piece, which is given in a pretty nautical setting, there is an unusual display of effective numbers. The girls, all good looking and energetic, make a splendid showing in the succession of melodies, including selections from "Il Trovatore" and other operas. No other burlesque seen here this season can claim a better vocal organization. Bebe Donaldson introduced her National dances in the action. The costumes are tasty. Sam J. Adams and H. P. Kelly are the principal comedians, and utilize every point creative of laughter. Gladys St. John and Tillie Cohen did very well in a "sister act," and La Belle Marie displayed a good "figure" in lights on a slack wire. May Oretta and Fred Taylor won many plaudits with their excellent singing. Both have good voices. Sam J. Adams and Company offered an absurd sketch in which Adams appeared in his familiar "kid" character. It is a funny act and the audience liked it. The novelty of the olio was furnished by George A. Street in a burlesque creation replete with historical events. Five special sets are used and six people employed. It is a stupendous act and entirely out of place in burlesque. As a vaudeville headline it should serve well. The show is refined and has merit.

SID J. EUSON'S (Sid J. Euson, mgr.).—"Broadway After Twelve," the first part presented by Rice Barton's Company, is a sequel to last season's farce. It is satirical and contains the same frolicsome episodes shown in the former. It has been condensed into one act instead of two. There are several lively numbers and the female contingent boasts several good-looking girls, including Myra Dumont, a plump and buxom maid, who leads several chorus ensembles. Chas. Barton is as funny as ever, and Bert Baker remains his chief aid, besides giving his well-known "tad" in the olio, which contains Nick Glynn, Miller and Hunt, Perce and Malzee, and McKee and Van. "The Red Light District" is the burlesque. The "funny" band is retained. In the company also are Alf P. James, Annie Dunn Mullen, Kate Prior and Tessie Burns. The show this year is as good as last, if not better.

EMPIRE (William Singer, mgr.).—"The New Century Girls," return engagement.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—A diversified and attractive bill is offered the patrons. Robert Hilliard and Company in "As Man Sows" are headlined. The Empire City Quartet moved over from the Olympic, and Lilla Salbini came from the Haymarket. Charles Leonard Fletcher was scheduled to open at the Majestic this week, but transferred over to the Washington street playhouse. The Piccolo Midgets, Willa Holt Wakefield, Chas. Bowser and Company, Anita Bartling, John A. West, Bert and Bertha Grant, and Mr. and Mrs. Jack Burch are the others.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Clarice Vance occupies foremost place, and with her are Tom Nawn and Company. "Stunning Grenadiers," "Hazardous Globe," William Inman and Company, Irma Orban's Cockatoos, Gartelle Brothers, Inna Doherty, Ross and Goelet, Robert Nome, Joyce and Gabriel. Most of these have played at the other houses recently.

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HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Genarro's Band is the feature, and the regular list contains Corinne, Spissel Brothers and Mack, The Kinsons, Young and De Vole, George Austin Moore, Mr. and Mrs. Gene Hughes, Lillian Berry Reid and Company, Lavigne Slane, Fortuna and Stockton.

ORPHEUM (Jones, Linick & Schafer, props.; Sam I. Levin, mgr.).—An unusually good program is provided. The numbers are Iva Donette and her Comedy Dog, John Baxter, Fred and Mae Waddell, Cleone Pearl Fell, Fields and Hanson, Apollo Quartet, Bell and Fonda, Jack Symonds, Richards and Grover, Wava Cummings, Ed Stone and Stone, Stronje, Frances Baker, Edmund Weaver.

NOTES.—Roy Barnes and Bessie Crawford, now with "My Wife's Family," will return to vaudeville next season.—"The Empire Show" missed the Sunday matinee at Des Moines last week on account of a wreck—Grand Island, Neb., will have a new vaudeville and picture theatre soon. F. H. Michelson is the owner.—Harry Harris, of Milwaukee; M. Karger, of Des Moines, and others interested in the Gayety, Milwaukee, playing Eastern burlesque attractions, intend to put out a show in the wheel next season. It is believed that Joe Howard will write the book and Raymond Hubbard the music for "Odette," by J. E. D. MacLean are announced for early appearance at the Majestic Theatre.—Jessie Barnes and Mabel Sisson are together again after five years' separation. Miss Sisson was in business in Denver and sold out her commercial interest to return to the stage. The pair will use the same vehicle employed by them before.—Thomas J. Quigley, representing Francis, Day & Hunter, music publishers, will join the throng of "music boosters" at the Sherman House next month. Quigley gained distinction for popularizing "Irish Rosie" in Chicago.—Francesca Redding has two acts in preparation for the Western Vaudeville Association theatres in the Middle West. One is "Frenzied Finance," with Beatrice Shephard and Company. Miss Redding opens with "The Matchmaker" in November.—Besides the Bijou Theatre, Evansville, Ind., which has been secured by Frank Hooper, of LaSalle, the Western Vaudeville Association intend to build another house, the fifth in that city, playing vaudeville. It will be built on Main street, exact location not known.—The Chicago Automobile Club bought up 500 seats for the performance at the Auditorium Oct. 31. Manager Milward Adams states that all the boxes and 100 seats on the lower floor have been assigned to the Western Fruit Growers' Association, for the evening of December 4.—According to a report emanating from the Northwest, a new house will be opened at Vancouver, B. C., by the Pantages circuit, which has a strong of vaudeville houses in that section and at present extends north to Spokane.—Irene Lee and her "Kandy Kids" have postponed their trip abroad until February, preferring the Klaw & Erlanger time until then.—H. E. Brynner, with the manager of "Nellie, the Beautiful Cloak Model," William Silver, of the H. J. Wood Co., music publishers, has taken quarters in the Sherman House for a few weeks. He will introduce his firm's publications at the Kohl & Castle theatres, with slides.—The walls of the Family Theatre, Lafayette, Ind., are being rebuilt to conform with the requirements of the new laws.—Reuben and Inex Kaufman open on the Inter-State circuit next week.—Shannon and Straw are playing in the Middle West.—The North Side Amusement Company, Indianapolis, has incorporated, capital \$1,000. Will operate roller skating rinks. Directors are, Chas. E. Jones, Claude A. Lanning and John G. Kitchman.—The continuous vaudeville house, which is being built at Pasadena, Cal., will be known as the Crystal, the first of its kind in that city. McCord & Company are the promoters.—With the completion of the new vaudeville theatre at Joliet, Ill., to replace the present Grand, which will play burlesque, Manager Lew M. Goldberg will organize a road show and in Chicago. The houses of the burlesque "wheel" circuit will be played. Mr. Goldberg intends to prepare a veritable production in the line of burlesque and says he will spare no expense in the equipment of the show. He intends to travel with it. The two houses at Joliet, and the Castle, Bloomington, will be retained.—Other news.—The Illinois will be added to the circuit by Mr. Goldberg. Jacob Miloslawsky, who owns the Empire, Fort Dodge, Ia., says he will have a new vaudeville theatre in that town next spring. The ground has already been secured.—Horwitz and Ferretti, who made every effort to obtain permission to construct a skating rink near the Hippodrome at Reno, Nev., gave up the idea and instead will build a theatre, to cost about \$25,000, with seating capacity of 750. The mayor is opposed to both plans and says he will not allow a building for theatrical purposes to occupy the site near the Hippodrome.—The Broadway Amusement Company has incorporated at Columbus, O., capital \$10,000. Incorporators: Charles McDougal, Thos. Hayes, Wm. R. Nichols, Peter Woerlem, Leroy Isaminger.—The new Lyric, Alton, Ill., has opened with continuous vaudeville, under the management of Wm. M. Sauwage.—Aerial Smiths close with the Ringling Show Nov. 25, when they go in vaudeville.—The Majestic, Crawfordville, Ind., opened last week. A. F. Sutton and Company are the managers.—Three Wolseys are playing in Michigan for the Western Vaudeville Association.—Potter and Harris finished their time on the Orpheum circuit.—Jolly Roy C. Jones is in the Middle States, as are Bert and Dorothy Kidder, Fankieb, DeGraw, Tylo, Kinnern, Sham Quiret, the O'Rourke and O'Rourke, and Meaney and Anderson.—Cole de Losse writes from Lisbon, Portugal, that he is coming to the States next year.—Tianta Midgets are playing in Missouri on the Sullivan-Considine circuit.—Wills, of Wills and Barron, is doing a single specialty, owing to the illness of Miss Barron.—Bartell and Bartell are in South Dakota, with other Sullivan-Considine time to follow.—Matsumoto and Agawa close with the Hagenbeck-Wallace shows about Nov. 15. They are booking up vaudeville dates.—Lazar and Lazar are playing return engagements on the Western States circuit.—Johnson and Marvelle, having ended their season with Barnum and Bailey's show, are filling vaudeville dates in Indiana and Ohio.—The following acts are listed at the smaller theatres in towns near Chicago and adjacent territory this week: Elgin, Ill.—Star: Cliff Deane and Company, Cammeron and Toledo, Three Seamon Children, Lombard Bros. Peoria.

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SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, res. mgr.).—Week 13: Elsie Fay topped a bill of but ordinary merit. She has added some new business and some avoiddupis since her last visit. "The Belle of Avenue A" remains her strongest card. The Charities introduce themselves as "London drawing room entertainers." Juggling is the man's forte while the woman makes her bid with selections on the xylophone. The act registered fairly. Thanks to the Kolb & Dill regime extending over a period of several years, we have had more than our share of the brand of humor based upon tanglefoot English. Dixon and Fields, German comedians, who follow this bent, had to struggle hard to win laughs. They finally did so was due to a good collection of parodies. The Teddy Trio offered an acrobatic act that lacked speed and in which the comedy portion was open to debate. Harry Ladell and Rosa Crouch had a singing and dancing act that was appreciated. The holdovers were Les Abbin-Leonel, Murphy and Francis, and the Eight Vassar Girls.

NATIONAL (Sid Grauman, mgr.).—Week 14: The bill was decidedly "off" with brevity as its only redeeming feature. The Three Kuhnns, despite their fourth week's showing won the palm as the best-thought-of number of the program. The Laments, an acrobatic trio comprising a man, woman and a child, with a well developed vein of humor, were the first to face the music. The woman was the star, winning approval for the act with a series of head-balancing feats offered in a snappy yet graceful manner. The Bachelors proved one of the "sister" acts that bob up here periodically, and as is usually the case, have little to recommend them. Neither of the girls can sing and their dancing specialty was but fair. Their iron nerve in pulling "My Merry Oldsmobile" at this late date entitled them to some

admiration. Hayes and Wynne, a singing and dancing couple, made their first appearance here and won a warm spot. Their singing numbers have a catchy swing and a rattling routine of wooden shoe work as a finish brought forth a hearty response. Charles and Harry Boy and Lily George have a sketch barren of any semblance of plot. It is for laughing purposes only and answers this intent well, due mainly to some taking eccentric work on the part of the comedian, his best being a burlesque impersonation of Sousa, or perhaps of Willy Zimmerman's mimicry of the famous bandmaster. The Doltons, a trio of barrel jumpers, were in good-night place, ranking well with other acts of this kind that we have seen. They were well thought of. Zemoch the Magician submitted nothing that was new or startling.

PRINCESS (Sam Loverich, mgr.).—Week 14: The bill was varied and satisfying with The Newsboy's Quartet standing well to the front as the first choice. They had the prime position on the bill and scored a decided hit. The by-play of comedy was well timed, and their singing numbers of the taking kind. Lynn and Bonnie Hazard label their offering a comedy sketch, though the comedy portion is nowhere in evidence. The man made a most favorable impression with some creditable selections on the piano, which instrument is inappropriately placed within a wood scene setting. This act would do well to sacrifice the electrical bid which serves to introduce the woman and work in proper parlor interior. McLeod and Melville, singing and dancing harpists, returned after a long absence. The act was a novelty favor and made a good impression. The male member's rendering of "How D'ye Do" won an encore. The Baroness Von Zieher has a clear, well trained voice, but persists in maintaining a most frigid cast of countenance which even a cordial outburst on the part of her auditors failed to melt. Melton, a male soprano, and the Azaroers, in a well-arranged routine of acrobatics completed the olio. The Sam Sidman Company's melange of comedy and chorus numbers was branded "Heiney's Hotel." What little semblance of plot there was in evidence showed a blending of various familiar opening farces. Sidman still holds to eccentric German roles and manages to extract his ratio of laughs. His opposite, E. Francis Young, cast as a crushed tragedian, gave a clear-cut delineation of the part. His makeup, while bordering on "low comedy," was clean and he showed to good advantage throughout. In the chorus numbers the master hand of Rothwell Browne was in evidence, the song of the "Bells" in particular being Class A.

WIGWAM (Sam Harris, mgr.).—Week 14: The program was made up of Coleman and Mexis, Four Franks, Wolfe Brothers, Harrington and Giles, Gilliam and Reece, Mr. and Mrs. Guy Bartlett. EMPIRE (Hal Curtis, res. mgr.).—Week 14: The management would do well to give a closer attention to the wording of the program and discard the generally unannihilable stereotype "first appearance in San Francisco." Geo. Delmas, the aerial artist who showed at the Princess but two weeks previous; Bunth and Rudd, who besides the former showing at the Orpheum, were on the Wigwam's list last week. Their persistent carelessness in this regard is beginning to cause unfavorable comment. The really new faces were

James A. Dunn, who won a place for himself with his clever stories and imitations, and the Galey Quartet. Esco lives sang the Ill. ballad. The James Post Co. offered a musical farce entitled "Two Married Mashers."

NOTES.—The Three Kuhnns have received an offer of a special engagement of three weeks to be played at the Pantages houses in the Northwest. They will probably accept.—The week of October 21 will see the last of vaudeville at the Princess. A comic opera company is now being formed and will claim the boards week 23.—The Sixteenth Street Theatre, a Sullivan-Considine house, is due to open shortly.—After finishing the remaining ten weeks of their Sullivan-Considine time, Hayes and Wynne will cross the water to fill their bookings on the Moss & Stoll Circuit.—Barton and Ashley are playing some of the Pantages time for the Western States Association.—Lawman and Arnold will start eastward shortly, playing the Sullivan-Considine houses in Utah and Colorado.—Sullivan & Considine have started operations at Long Beach and San Diego, California, giving two additional weeks in Southern California.—Wm. R. Duley, formerly manager of the Globe Theatre, and later on the staff of the San Francisco "Review," has branched out as an agent with the view of handling the bookings of special feature acts on the Slope.—The Eddy Family have signed to continue on the Sullivan-Considine Circuit. They were at the Bell, Oakland, week 14.—An amusement enterprise somewhat on the order of the Chutes will open shortly in the heart of the new business district, occupying the block bounded by Webster, Turk, Eddy and Fillmore streets.—Frank Bacon, former star of the stock company at the Colonial in this city, is the latest convert to vaudeville, playing the Unique, San Jose (his home town, by the way.) for S. & C. He is due at the National shortly.—May Stanley, a vaudeville artist and wife of Chas. Stanley, the slackwire artist, is seriously ill at St. Luke's Hospital in this city.—It has been noted as a singular coincidence with the death of Margery Ford, of Douglass and Ford, that Archie Levy gave this lady her first and last engagement.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,

278A Tremont Street.

TREMONT (J. B. Schoeffel, mgr.).—Monday's matinee attendance broke the record since the Tremont became a vaudeville house, and Tuesday's was but slightly under it. Evening houses are big. Al Shean and Company open the bill in "Quo Vadis Upside Down," which contains some good jokes, but it is just a little too foolishly burlesque to be palatable. The Nichols Sisters do their same old act that is still good. Prolle's Bijou Circus jumped into instant favor, being the best act of its kind that Boston has yet seen. Lee Harrison brought his "Broadway Girls" in a very good act. Hal Merritt, very good in his poster monologue and kept the laughs going well. "The London Models" return for one week before going to Eugene. Valazzi, the juggler from Paris, was much liked, and "The London Fire Brigade" goes well. Claire Romaine is held over and does

the same as last week, the bill closing with the Ernesto Sisters, in a wire act. It may not be amiss to state that quite a few patrons of the Tremont have expressed the wish that there were no intermissions. They say they prefer a solid bill without a break. In connection with this, it is noticed that the Orpheum has recently abandoned its intermissions.

ORPHEUM (A. J. Duffy, mgr.).—The managers expected 'teen kinds of trouble this week from Charnion when she found that Rathin's Monkeys, one of whom does an impersonation of her act, were billed to follow her, and she did kick up a little row, but Mr. Duffy was diplomatic, so the affair passed off pleasantly. Charnion was so angry, however, that she would not look at the monkey until Tuesday; then she laughed heartily. Rathin's Monkeys made a big hit, also. James Thornton got a great reception and relieved himself of some new stories and some old ones, all of which were good and laugh-getting. Hart's "Rain-Bears," headed by Louise Montrose, go better than they did last season at Keith's, for Miss Montrose is more magnetic than her predecessor. Mr. and Mrs. Allison have a fine little sketch in "Mimic From Minnesota," in which Mr. Allison's slugging is a feature. The Scheek Brothers have a very good acrobatic act, with some novel stunts that get good responses. Bertha Waltzinger, comic opera prima donna, makes her first appearance here and shows the good judgment to end her act by singing some popular music. She shows, however, poor judgment in the selection of her other songs, because she cannot reach the high notes without evident distress and it makes her a little disappointing. Mason and Shannon in "Astrology" have a novel setting for an ordinary sidewalk talk-fest that gets a little tiresome toward the end. Big business.

KEITH'S (H. D. Dupee, mgr.).—William Burrows is featured with "The Song Birds," one of the best acts of its kind ever seen in Boston. The audiences this week have been almost insatiable, demanding encores until the singers were tired out. This act could be played here a month and not lose favor. Arthur Dunn and Marie Glazier have "The Messenger Boy," and Julian Eltinge some entirely new stunts in the female impersonation line. Boston is Eltinge's home, and his friends "haven't done a thing" but make him and the box office happy this week. Amelia Summerville, back after an absence of five seasons, does a neat singing act and gives a "society" talk that makes good. Scotch humor at its best is seen in the sketch by Peter Donald and Meta Carson, and the audience gets hold of it in good style. It is really a capital musical act. Irving Jones is funny and Carletta, "the human dragon," does a peculiar act that "takes" unusually well. The Juggling Burkes, the Sisters Delmore, the De Vole Trio, Sperry and Ray in "The Trial of Billy Butts," Rowland and Dunham and Bailey, the Magician, make up the bill. Bailey takes the place of Chester Johnstone, bicyclist, who missed connections. The Kinetograph picture this week is creating a sensation. It is "The Dieppe Circuit," the recent automobile race in France. Excellent business.

COLUMBIA (H. N. Farren, mgr.).—Feature of the "Galey Girls" show here Monday matinee was the fall from the second balcony to the orchestra pit of Frank Callahan, one of the patrons. He broke three orchestra chairs which fortunately

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were empty, and was so seriously injured that he died later. Whether he fell or jumped is not known, but he probably fell in trying to scramble over the seats. The show continued without interruption, as the incident occurred at the close of the burlesque and before the olio began. Pat White is just the same as ever, and the new act is good. The solo of Grace Addison Barrett is a big feature, and Zelma Summers, singer and dancer, gives the olio a good start. "The Four Terrors," Charles B. Watson and Al Bert, Jennings and Webb and the Malverna, acrobats, comprise the olio. Business excellent.

HOWARD (Jay Hunt, mgr.).—The Star Show Circle have a pretty good show called "Dopey Dan in Turkey," but the vaudeville provided by the Howard gets the better reception this week. This part consists of Hines and Remington in a good sketch called "The Manicure Girl," full of bright slang; Kelley and Adams, the Langwood Sisters in a dressy act, Patchen and Clifton in a good acrobatic act, and The Nokes, gabbists. Le Dent with his unique ideas of juggling, Belle Brandon, an able little comedienne, and the Musical Holbrooks complete the list—the best bunch of acts the Howard has put together this year.

LYCEUM (G. H. Bachellor, mgr.).—Rose Sydel heads her own company of "London Belles" this week, with a very unusual song olio. In "The Prince of Petticoats," which has an exceptionally large cast, everybody makes good, especially Harry Sauber, a capital Hebrew comedian, who finishes his act with a great dance. Woodford's animals, with the monkey impersonator, fine. Campbell and Wesley and twenty good looking girls do an artist's model act that pleases, and Martynne and the mirror dances, with the United Quartet, close the show.

PALACE (C. H. Waldron, mgr.).—Robinson's "Night Owls" roosted here this week, and hooted good and strong. "Who Stole My Wife?" and "Solomon the Soldier" are snappy burlesques. The show's olio comprises Mr. Robinson in his monologue of the tramp and the Hebrew; Lawrence Edwards and Company in "Casey's Finish," which pleases; Mildred Flora, a really capital comedienne; Peyser and McDonald, eccentrics, and Edith Melrose, who sings loudly but not well. The Palace's own show includes The Valdigs, acrobats; Frothingham and Denham, sketchists; Dilthe and Mainin, comedy acrobats; John, a really mighty good singer of illustrated songs; Peterson and Tins, singers and dancers. Manager Waldron, who has just constructed a beautiful new front to his theatre, has received word from the city authorities that this front is placed four inches too far out and that it must be set back.

AUSTIN & STONE'S (Stores & Show, mgrs.).—All the curlic hair fetters hold over—Fantine Russell and her leopards; Medalla, one-man band; Les Noire, magician, and John Topps' band. In the theatre two very good vaudeville shows are given. Vesta Gilbert, Foley and Dale, Rob Roy, Gladys and Marguerite Dalton and the Meadows Comedy Company comprise one show, with the Dalys, Herman Fuller, Fulton and Cook and Florence Emmett in the other show. Business here is capacity most all the time. The theatre has been newly painted outside, making it very attractive.

PREMIER.—"Hey, Look Out There," is leading film this week, and is very funny. So is "A Sailor's Girl," while "A Sailor's Love" is very realistic in a melodramatic way. Harry J. Norton has charge of the musical features now.

COMIQUE.—"A Drama in Seville," and "Two Dirty Little Hands" are leading films here, with William Johnson, Katherine Hawkins, Eunice McDonald and Meleva Emerson on the musical end of the show.

HUB.—May White has returned to sing some of the songs here, aided by Mae White, Joseph Mack and William H. Graves.

JOLLIETTE.—"The Red Man's Way," "The Short-sighted Sportsman," "Jane Is Furious," and "Motoring Under Difficulties" hold chief favor here this week.

NOTE.—Motion picture houses are springing up in the outlying districts of Boston like mushrooms. There are now three in Chelsea and two in East Boston.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—There was very little missed in the making up of this week's bill, which offered pretty nearly everything in the vaudeville line and as a whole it was uniformly good, the overworking of one popular ballad, which seems to run through the show from beginning to end, straight and in parody, being the one exception. "A Night on a Houseboat" was the new feature and it proved the best of the many musical sketches presented by Jerome L. Lasky. The act has a pretty stage setting to commend it from the start and despite the crowding of numbers, there is an attractiveness about the singing, refreshed by some light comedy which is altogether pleasing. The cast is a capable one, the work of Elinor Kershaw, who sings, standing out for its clever handling. The "spooning" song with which a searchlight is used, suggests the best opportunity for a "plant" in the audience that has been noticed in any act seen here. Master Gabriel and Company repeated "Auntie's Visit." The sketch has undergone little or no change except that some singing appears to have been omitted, but this adds to, rather than detracting from the worth of the offering. "Auntie's Visit" went very well. Al Leech and the "Three Rosebuds" kept the house laughing with their well remembered "school" act. Leech retains nearly all the old material and the singing of the trio of "Buds" is more forceful than musical, but no act on the bill was more productive of more genuine mirth. Those who were willing to overlook the age of some of the jokes used by Lew Bloom, to say nothing of the "Light-house" song, found plenty to laugh at. It seems a long time since Bloom played here, but he still tells of "standing in front of the Girard House," which has been out of existence several years. The "Fadettes" offered a changed program for their second week, winning favor as usual. William A. Dillon had one of the hardest spots on the bill, following the big Lasky singing act, yet he held the house through his entire list of songs and left them still clamoring for more. Louise

Henry was forced to cancel owing to illness, her place being occupied by Morrow and Schellberg, in a singing sketch with signs of life in the Far West. Stelling and Revell, a team of English bay performers, won their share of the laughter. Several of the early acts were of more than usual merit. "The Night Owl" was surprisingly good for youngsters, singing each of their numbers well and being rewarded with liberal applause. A "plant" used in the box does not help the act any. Delmore and Onelda showed their familiar peren act. DeHaven and Sidney showed something of a novelty in the way of singing and dancing well liked. Max York's terriers pleased, as did Burns and Miller, comedy acrobats; Kitty Morris, a "coon shouter," and the Deannett Sisters filled in the place left vacant by Bailey and Peters, who failed to appear.

FORREST—(Klaw & Erlanger, mgrs.).—The manner in making up the bills for the "Advanced" in this house still appears to be the principal fault with the shows given each week and is possibly the solution of the inability of even the best of the acts offered to arouse mild enthusiasm. The want of some good, lively, rousing acts is still felt. This week the principal appeal for laughter centers in two single turns which should be enough to spur him to his best efforts and nearly all of his stories were old. Following later on the bill, in the second half, R. G. Knowles was forced to work hard to get his audience going and his success was due mostly to the songs used rather than the patter intermingled. Knowles had a much better spot on the bill than Bush, following the Three Yocarsys, who got the house into motion by their clever and entertaining comedy acrobatic act, while Bush was forced to follow an animal act with hardly the style of comedy that enlivens an audience into fully appreciating a monologue. Knowles appeared to better advantage when he was heard here in the early period of the K. & E. invasion. Both songs were well received and by handing out talk that had enough local color in it to interest, he got away nicely. The Yocarsys have made no apparent change in their acrobatics or comedy, but the act was well liked. The Seven Mowatts showed a good routine of clever comedy. What is left of the original Olympia Quartet sticks closely to the act which made this the best known singing four of their day. The "Independent Cadet" formation and introductory are retained and Hugh Mack and M. J. Sullivan still kept many laughs out of their comedy dialogue. The amateur mimic finish is used with a routine of gags which are almost as old as the original act. Mack secures most of the laughs here by his juggling of big words. Although announced as the "first American appearance," the "Burlesque Menagerie" act offered by Charles Baron and Company has been seen in this city before. If anything it is not as smoothly presented as on its first visit, but the splendid work of the trained cats at the finish carried the act through nicely. Delmore and Lee proved one of the best acts on the bill, their evolutions on the revolving ladder being cleverly executed and attractive. The Romany Operatic Troupe in "Gipsy Life" remained over as one of the features and met with the same warm approval as last week. The auto pictures were also shown again.

GAYETY (C. L. Walters, mgr.).—When considering prize winners among the shows on the Eastern Wheel this season, Fred Irwin's "New Majestics" can be placed close to the top of the list. Handicapped by having been put on as a complete new show at Murray Hill Theatre in New York last week, the "Majestics" gave an unusually smooth performance, and if it is to be judged that the show will improve as it grows, then Fred Irwin will have little else than the highest praise coming to him before the season is half over. The "Majestics" principal bid for favor this season is for general appearance, good singing and cleanliness. A small fortune must have been spent on dressing the women in the show, the changes coming so fast that it is difficult to keep track of them, and nearly every change shows something attractive. Irwin has the best looking bunch of girls seen this season, with something like a half dozen who stand out prominently enough to be classed as principals, and every one is given a chance to do something. There are no less than three principal boy characters, Flo Barns being the leader, with Edith Shaw and Lillian Franklin in support, and this trio certainly creates something of a sensational picture when they line up in lights. The first act is called "Bite" and it is the best of the lot for it is merely a jumble of comedy bits fitted together to kill time while the girls are giving correct imitations of lightning change artists. Guy Fay and Harry Simon Stanley have the principal comedy parts and get pretty near all there is to get out of the material at hand, the former working hard to get the show to a better advantage in the burlesque, when he plays a Hebrew character. James Wesley is unfunny in a rough Irish role in the first part, but handles a more dignified character in the burlesque more skillfully. E. C. Rogers makes little of a tough part, but furnishes some comedy as the bunt in the burlesque. The other comedy acts are unimportant. Next to the dressing the girls is the strong point in the show's favor. All the numbers are well handled by principals and chorus, and there are two ensembles which are worthy of special praise. Evelyn Walker makes the same good impression she did last year and earns chief honors as Fay Templeton. In a series of impersonations in which Flo Barns as Mme. Calve and Lillian Franklin as Victoria, also appeared. In this list of specialties is one by Dora Taylor, as Mabel Harrison. She did not give this character, but as La Dora Intro-

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duced some toe-dancing that was far above the average. Later the same dancer made a bit with a Spanish dance. The baseball number suffered from want of proper alignment. The teams should be ranked as they finished in the pennant races. Harry Stanley sang a new Italian song which was brought to an end with some poor business for the exit. One of the prettiest numbers is a "kid" song, led by Martha Phillips. She is a good-looking lass, especially in this dress, but though she worked hard she failed to coax some of the men in the house to kiss her. Guy Fay tried to help her out and went so far as to draw blood from one of the ushers in vain attempt to drag him over the footlights to indulge in the osculation. Gertie De Milt, who was recently in vaudeville, has little to do but look well and manages to do this until the burlesque, when a hideous headgear of feathers spoils it. Miss De Milt leads a number in which some pretty suits are worn by the chorus in support. Edith Shaw makes a splendid appearance in a white suit in the first part and wears a black suit in the second which is becoming. Evelyn Walker is again seen to good advantage here and indulges in a duet with Miss Barna. Miss Walker looks well in what appears to be last season's costume, with the jeweled mate entwining her form. There are few, if any, more capable women in burlesque. The burlesque drags fearfully. Edith Shaw first explaining characters to appear and then much time being wasted with some slapstick comedy. The show throughout is clean, only one or two suggestive lines being used. It seems a pity to hear pistol shots just when their absence is noticeable as the show draws to a close. Spitting in the face and Fay's bit of business slapping one of the statues, is also rather broad bidding for comedy. Following the strong singing in the first part, Irving R. Walton has trouble winning favor with his talk, but the eccentric dance brings the applause. One of the best singing acts heard in burlesque is offered by Bert Bradley and Flo Barna. Harry Stanley replaces Farron, who was Fay's partner last year, and about the same act is used. An Irwin show without a good sister act would be a novelty. There is one here, the Phillips Sisters, and they were very well liked, several changes of costume adding to the effect. The "Majestics" was one of the best shows on the road last year, and unless the present one is weakened the same record will be attained this year.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.

Sydney, Sept. 2.

TIVOLI, Sydney, most powerful bill for many years. Headliners, Price and Revost, comedy acrobats, advertising all around the city proclaiming the marvelous ability, responsible for crowded house on first appearance. The turn was a revelation and should fill the house for some time to come. The Four Geraldos have changed their club juggling to a great extent. Reception was as cordial as that given to Rice and Prevost. Hamilton Hill, baritone, reappeared after an eight years' absence and went well; Ernesto, musical equilibrist, good; Graham and Dent, clever, and Irving Sayles, coon singer, great favorite. Completing are Collier Sisters, Baby Watson, George Bentley, Mabel La Blanche, Agnes Hazel and Michael Nolan, the ever-popular Irish comedian.

NATIONAL AMPHITHEATRE—The Vantella, clever couple and a big hit on their first appearance; Musical Ibsons, neat, drawing room turn; Lester Bros., aerial gymnasts; Driscoll Boys, patter merchants; McKisson and Kerrus, comedy acrobats; Adson and Thorne, Dick Stead, Olga Pennington, Maggie Fraser, Leah and his boxing kangaroo complete. The bill is very strong and draws goods business. This house is in its 33rd week and going stronger than ever.

Harry Clay's City and Suburban Company has Lou Courtenay, Jack Steele, Malvena Moore, Blutch Jones, Eva Hughes, Will Jones, Owen Condit, Will James, clever banjoist, and a host of lesser items.

MELBOURNE OPERA HOUSE—The Molasso Quartet, billed as "the world's greatest whirlwind dancers," are headliners. Report had it that they are living up to bill matter. Edward Cranston and Company, assisted by Carthen Wilson, a local mimic, produced new sketch, which is meeting with more success than their initial offering. Completing a bill of considerable importance are Little Lillie Grimshaw, Lechow's Cats, Lindal and Royal, Leonard Nelson, Fred Bluet, Harold Reeves and the bioscope.

ROYAL (Brisbane)—Holland's entertainers are Carlton and Sutton, clever couple; The Racoons, comedy acrobats; Fred Morris, skatolal; Solimon and Chester, sketch artists; Pearl Lovell, Frank King and Charles Moody, good business.

NOTES—Dix and Baker at Newcastle have a strong show together. Topping the bill are Jarvis and Martyn, comedy jugglers; Watts and Lucas,

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fair; The Musical Millers, good; Lewis Trio, likewise; Kilburn Heron, tenor; Ward Lear, Will Rollo and Wal Cottier.—Yesterday I had a nice chat with Maurice Gerald, the head of the Gerald troupe. He is deeply incensed at the action of a clever juggling duo showing at an opposition house. They have taken several of his best tricks. Before he is here much longer, he will find that somebody will "pinch" the whole act. They have some deadly pirates here.—Bijou Russell, the American sand dancer, left for England last week. She was very successful here, and is, I believe, booked for a return date.—Post Mason, American baritone, is booked for a New Zealand tour with Fuller.—A. V. A. matters are progressing favorably. Melbourne centre has got a good move on and Sydney is also shaking things up. The latter intend holding a picnic next week.—American artists visiting here would do well to come along to the Association and give it a boost, as it is a most deserving institution and warrants encouragement.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Harlem Brothers, acrobats, scored heavily; Mabel Adams, violinist, received an ovation; C. W. Williams, ventriloquist, went big; Norton and Nicholson, comedy sketch, enthusiastically received; Gate City Quartet (local), big applause winners; Jules Garrison and Helen Conklin, travesty, were headliners, and filled the position; Paulton and Dooly, cyclists, best ever here.—PASTIME (T. P. Holland, mgr.).—Pearl and Paul Parker, blackface comedy skit, average; Roda and Grange, sister act, fair; Redland and Lee, songs and dances, good; Miss Grange, songs.—SOUTH SIDE (T. P. Holland, mgr.).—Higley and Snow, comedy skit, good; Hornbecker, slack wire, good; Wm. Dorsey, blackface monologue, hit of the show; Miss Dushan, soft shoe dancer, scored; Miss De Mund, songs, fair.—STAR (J. B. Thompson, mgr.).—Stock burlesque and vaudeville. BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schaubberger, mgr.).—Zarrell Brothers, comedy gymnasts, well received; Herbert Cyr, very good; The Majestic Musical Four, their straight work is good but their comedy did not take; Countess Olga Rossi and Monsieur Paulo, "During the Performance," applauded; Marzella's Trained Birds, hit; Ford and Swor, comedians, laughing hit; Gertrude Hoffman, imitations, received many encores.—GAYETY (Wm. L. Balfant, mgr.).—Sam A. Scribner, Big Show, "An Accidental Discovery of the North Pole," the first part, brings forth Geo. C. Johnson and Tom Robinson, principal comedians, assisted by Wm. Colton, keep the audience in a continuous uproar whenever they appear.—NEW MONUMENTAL (Sam Dawson, mgr.).—"The Jolly Grass Widows," "A Scotch Highball," Chas. Falke and Ed Coe, principal comedians. MEYERS.

BAY CITY, MICH.

BIJOU (J. D. Pilmere, mgr.).—Harry LaSalle, "King of Clubs," very clever; Millard Bros., blackface comedians, applause; Chas. and Marie Hecklow, fair; The Newsboys' Trio, received several encores. H. C. HERTZ.

BUFFALO, N. Y.

Buffalonians are enjoying the largest and best bills in vaudeville ever known in the city's theatrical history and the patrons are showing their appreciation. Advanced vaudeville is steadily crowding to the fore, while Shea's is holding its own to capacity business.—SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Harry Bulger was the extra attraction, proving his worth in his specialties; Kelly and Rose proved good singers; Great Scott, on a balancing ladder, marvelous; Lucille Muhlil and her Ranch Boys received a great welcome and did some fine work; The Astrellas, assisted by Albert Warner, good in song and dance; Frederick Bros. and Burns, big in music and comedy, a hit; Rosaire and Doretto, "The Captain and the Sailor," pleased; Benjamin Chapin, "At the White House," great one-act play.—TECK (John Oelsh, mgr.).—Great improvement in business and one of the finest bills of the season. A special engagement of George Evans, "The Honey Boy," an uproar; Mosher, Houghton & Mosher, cyclists, hearty approval; Ray L. Royce, monologist, appreciated; Ollie Young and Thure Brothers commanded the art of hoop rolling; Madame Adelaide Herrmann, magic, a good feature; Canfield and Carlton, "The Hoodoo Man," a hit; Carrie Dagwell sings the old songs and sings them well; Wilton Brothers, bar novelty, good; Curzon Sisters showed skill and daring.—GARDEN (Charles E. White, mgr.).—Mile. Fougere, assisted by Harry Bryant's Extraneous, as an added feature. Transatlantics and Mile. De Leon, "the girl in blue," next.—LAFAYETTE (Charles M. Baggs, mgr.).—The

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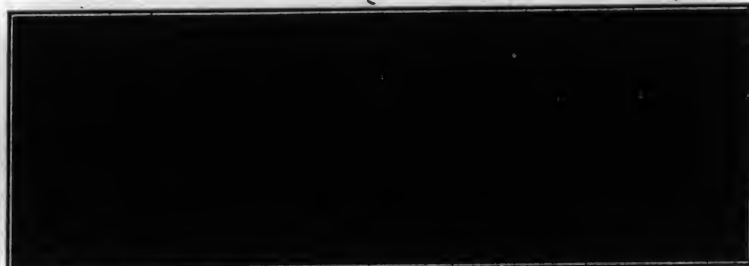
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Strolling Players with the Church City Four, giving "The Belle of Avenue A." Next: "The Rialto Ronnders."—HIPPODROME (Jas. Atherton, mgr.).—Prof. Pender in magic made an all-star novelty with his ill. songs and moving pictures.—BOJOU DREAM (Chas. P. Dempsey, mgr.).—Fri-weekly changes of ill. songs and moving pictures; good.—HAPPYLAND (Marcus Moses, mgr.).—Business excellent. Ill. songs and moving pictures with entire change of subjects.—GRAND (M. Schlageta, mgr.).—Prof. De Angelo making quite a hit; new subjects in moving pictures and songs; good business.—THE GOLDEN PALACE.—A new picture show house, opened 21.—Other picture shows are doing well.—NOTE.—Manager Olshe, of the Teck, has been advised that the English ballets of the Alhambra and Empire, London theatres, will appear here and will play one week less in New York so as to make the Buffalo engagement. DICKSON.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—This week's attraction is Martin Beck's Orphenm Road Show. J. Keno and Estelle D'Arville, novelty comedy singing and dancing, excellent; The Tom Jack Trio, European musical trio, seen here for the first time; and pleased; Kelly and Kent are doing the same sketch they did last season, it is funny; Edward Connelly and Company in "Marse Covington," one of the best dramatic acts that has ever been seen here; Charley Brown sang nicely and danced well; Rossina Cassell's Midget Wonders is a trained troupe of Chihuahua dogs, well liked; Coram, ventriloquist, started them laughing and kept it up through his act; La Gardenia, Spanish dancer, assisted by troubadours, did Spanish dances. Business very big. The press spoke favorably of most of the acts, and the audience was well pleased.

STANDARD (Frank J. Clements, house agent).—Casino Girls Burlesquers. A musical farce by Frank Graham is a rattling good musical comedy in two acts. The show is the brightest burlesque show that has been here this season. The points in favor of the show are its freedom from all suggestiveness and the good singing of the chorus. The closing burlesque "A Night in Goldfield" scored heavily, and the biggest sort of a hit was made by the company singing "Stung, Bill, Stung."

PEOPLE'S (J. E. Fennessy, mgr.).—"Champagne Girls." This company offers a nice clean show that should prove a good drawing card on the circuit. Its shortcomings are the lack of good female voices to lead, otherwise it is more than acceptable. The audience seemed well pleased. "The House of Trouble" is the opening burlesque, which deals with a stranded burlesque troupe waiting for an "angel" to appear. "Mixed in a Middle" is used to close the show. It is funny, but the best work is done by Charles Sandders, who makes up as an Irishman. He has a quiet way, a good voice, and sang "His Day's Work is Done" to seven encores Sunday afternoon.

NOTES.—The Amusement and Emergency Fund Committee of I. O. O. F. intends to give a big vaudeville bill each month during the winter. As yet they have not announced where they will secure their acts.—Charlie Ambrose, who was with the Columbia Baseball Club last season, and Ed Walsh of the White Sox, have formed a partnership and will be seen on the vaudeville stage this winter, doing a singing and dancing act.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—The bill is a strong one. Urbani and Sobn, a remarkable acrobatic act; Fred and Eva Mozart, snow shoe dancing novelty; Joe Deming is an entertaining fellow; The Zanettos, jugglers, are of extraordinary ability; Beatrice McKenzie, Walter Shannon and Company, "A Shine Flirtation," excellent; Adolph Zink, Lillian puttan comedian, gives impersonations that won favor; Bert Howard and Leon Blard, skit, "The Stage Manager," was the laughing hit of the show; Avery and Hart, colored singers and dancers, were well liked.—LYRIC (John J. Bushner, mgr. Monday rehearsal 10).—The bill this week is headed by the Stadium Trio, Roman ring artists, in a lively act. Others were Howe and Edwards, musical act; Archie Brown and Company, comedy sketch; Brown and Shomer, singing and dancing; May Barnett and Lillian Hart, accomplished musical performers, and Mae Post, ill. songs.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—Millie De Leon is the headline feature of the Trans-Atlantic Burlesquers, and her



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dance was well received. "The Flubb Dubb Conspiracy" introduces several new and catchy numbers. In the olio De Graff Sisters have good voices; Fitzgerald and Quinn, laughing hit; Kalkowski Brothers, European acrobats, clever; Smith and Convey, songs and sayings, fair; Norma Bell and her "Choo-Choo Girls," pleased.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—A musical play in two acts, entitled "Roeland," by The High Jinks Company. In the olio, West and Williams, comedians, pleased; Beatrice Harlowe, good; Joe and Nellie Doner, won favor; All and Fleaser, comedy acrobats, good.

WALTER D. HOLCOMB.

CUMBERLAND, MD.

The Fall Festival under the auspices of local authorities opened 21 to big business. The ground is conveniently laid out and special attention given to the lighting. On the Midway are "Salome," "Mamie," "Katsenjammer Kastle," "Hindu Theatre," Farall's Animal Circus and numerous smaller shows. Free attractions far above the average: J. F. Hardy, high wire, graceful work; F. J. Doherty, "Looping the Gap," held crowd spellbound; "Fighting the Flames," under the personal direction of Fire Chief Thomas Reynolds, assisted by the local fire department and a crew of expert firemen from the Jamestown Exposition, was a special feature and received great applause from a vast multitude. Wednesday was given over to the fraternal orders, and Thursday Gov. Warfield of Maryland attended. Fire Chief Thomas Reynolds and his able assistants are to be congratulated upon their efforts, and the manner in which the carnival is being conducted. Nothing objectionable has been tolerated. "Dare Devil" Doherty had a narrow escape from death in making his first leap. His wheel turned and he was thrown with great force upon the ground, rendering him insensible for 20 minutes.

W. D. ROHRER.

DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Shannon and Strauss, comedy, good; The Chamberlains, lasso experts, very clever; G. Herbert Mitchell, baritone, good; The Majestic Quartet, made hit.—NOTES.—Nicolets all playing to lighter business than during the summer months.—A petition is now before the City Council for the opening of Sunny playhouses, but with little prospects of getting any further than the pigeon hole.

F. E. W.

DENVER, COL.

ORPHEUM (Martin Beck, mgr.).—Week 14: Houdini heads exceptionally strong bill and is creating a sensation. Feature also week 20. Sullivan and Pasquelena, in "A News Boy's Appeal," well liked; Omer Sisters, light wire, excellent; Olive Vail, hit with popular songs; Fred Ray and Company, in "A Roman Travesty," laughing hit of bill; Chris. Richards, eccentric comedian, big hit.—CRYSTAL (R. S. Gardner, mgr.).—Four Anderson's head, in rural sketch, decided hit; Young and Company, sketch, good; Totito and Company, equilibrist, excellent; E. C. Strickland, "The Rube from Vermont," hit; Lotie Gilson and Company, well received.—NOVELTY (Bert Pittman, mgr.).—Perkins, Lappin and Company, in "Ibsen's Friendship," head, ordinary; Bartelme, jugglers, good; Fyvie Dench, songs, good; Rome and Ferguson, comedy sketch, good; The Four Schades, comedy sketch, good; Deery and Francis, "The Rube and the Bachelor Maid," well liked.—NOTES.—Lee Holloway, of Russell, Holloway and Company, was taken seriously ill with typhoid and sent home. Al. Dashington is taking his place. The act will be known as Russell, Dashington and Company.—S. & C.'s new house is nearing completion and will be opened in six weeks. No verification can be secured in regard to John Cort's connection with the house. Otto Floto, sporting editor of the "Post," is interested in the house.—Business is excellent at all vaudeville houses, and a prosperous season is looked forward to. Geo. Primrose's Minstrels are playing one night stands in Colorado and are at the Tabor week 20.

H. X. B.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Capacity audiences are witnessing the first week of "Advanced Vaudeville"; good show. Forester and his Dok, amusing and pleasing; Dan Harrington, ventriloquist, excellent; Radie Furman, character comedian, very good; O'Brien and Lawrence, sketch, "Ticks and Clicks," very clever; Burton and Brooks, "The Earl and Porkpacker," received merited applause; Brown and Navarro, singers and dancers, novel; Caron and Herbert, entertaining comedy acrobats.—GRAND (Wm. Fos-

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A BANQUET

and other festivities occurred in my place last week. Everybody was there, including Vesta Victoria, Victor Moore, Mabel Hite, Empire City Quartet, Ed Jolly, Chas. Wilshin, James Brockman, Jules Von Tiller, E. F. Carruthers. When in Chicago don't forget to visit the only real theatrical cafe and restaurant. Look for the sign at the S. E. Cor. of Clark and Randolph Sts., DOWN STAIRS. It's Silver's. That's enough.

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ter, mgr.).—"Miss New York, Jr." An excellent performance, including a number of catchy songs and several vaudeville acts.—NOTES.—H. W. Robinson will open a picture and vaudeville house in Colfax, a suburb of this city.—Beginning this week the prices at the Empire are twenty-five cents for matinees and fifty cents evenings.

DETROIT, MICH.

TEMPLE (J. H. Moon, mgr. Monday rehearsal 10).—"The Rose De Haven Septette," a gorgeously dressed "girl act," is headlined and made a hit; Howard and North, "Those Were Happy Days," are the laughing hit; Milt. Wood, wooden shoe novelty dancer, very well received; Kathryn Dahl, assisted by Jas. Bowman, made a decided hit with songs; Perman Bros., clown acrobats, good; Capt. Geo. Auger and Company, "Jack the Giant Killer," pleased; Geo. Felix and Lydia Barry, assisted by Emily Barry, "The Boy Next Door," very funny; Batty's Bears, good animal act.—GAYETY (H. H. Hedges).—"The Boston Belles" is giving a good show, the form of show being entirely different from the conventional burlesque entertainments. Edgar Bixley is the principal comedian and does well as "The Wanderer From Nowhere."—"THE AVENUE (Drew & Campbells).—"The Colonial Belles opened to capacity business Sunday. The opening is a minstre first part with McFarland and McDonald as end men, and Jean Bedini as interlocutor. Good solos are given. The olio is a good one, including Heath & Cato, McFarland and McDonald, Chas. Falke, and Bedini and Arthur, one of the best of comedy juggling acts.

LEO LESTER.

DUBUQUE, IOWA.

BIJOU (Jake Rosenthal, mgr. Rehearsals 12).—"Rainer's Fourteen Tyroleans, great hit; Hastings and Wilson, comedy, great; The Zanoras, comedy cycle, fine; J. Bogert, blackface, more than pleas-

What do you hope for in 1908? And what do you expect to get or achieve? Send in your "hopes" for publication in Variety's Anniversary Number, using the form below.

I hope for.....

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ing; Al. Tierney, ill. songs, good; Kinodrome, 2,000 feet of comedy films. Packed houses so far this week.—UNIQUE (R. L. Deacon, mgr.).—"Five-cent moving picture house. Fair houses."

VERA V. HAAS.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—"The Risleys, good acrobatic act; Claudius and Seacrest, banjo work, good; Jennings and Renfrew, hit; Melville and Armstrong, clever comedy bicyclists; Ida Howell, ordinary.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—"Felix Martin, Bessie Doyle, Blanche De Cotret, Annie Howard, Will Leonard and Alice Bastardo, good bill."

J. M. BEERS.

EL PASO, TEXAS.

ORPHEUM (Martin Beck, gen. mgr.).—"Week 16: Julie Herne and Company in a clever one-act playlet, "Between the Acts"; Paul Barnes, entertaining monologist; Helen Adair, whistler and bird imitator; Hugel Brothers, presenting an amusing number; Bingham and Gable, presenting an amusing act; Greer, aerialist.—FRANKLIN (T. O. Tuttle, mgr.).—"Week 16: "The Ponies," daintiest "girl" act in local vaudeville; Tuttle and May, comedy playlet, "Home, Sweet Home"; Seymour Twins, aerial gymnasts, ill. songs; Marco, magician; Ethel Seymour, "The Red Sourette"; Harold Roberts, baritone soloist."

T. E. SHELTON.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—"George Abel and Selected London Company in "Three of a Kind," very funny; E. Frederick Hawley, Francis Haight and Company in "The Bandit," took well; Kitty Franey, a novel act, good; The Great Richards, female impersonator, very refined; Friend and Downing, comedians and vocalists, fair; The Kemps, "Going to Da-homey," excellent; Mildred Hanson, songs of the day, very good.—PLEASANT ST. (James Mason, mgr.).—"Beechman and May, sketch, fine; Rose Freeman, ill. songs, very good; Mason and Doran, held over, great; Helen E. Clifford, songster, good.—SCENIC (Louis Best, mgr.).—"Moving pictures by Fred Burke, best yet; ill. songs by G. A. Braley, good. Crowded houses, it being the only picture parlor place here."

E. F. RAFFERTY.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (Davis-Churchill Circuit, mgrs.).—"Weaver, "the sleepy athlete," ordinary club juggler; P. R. Merritt, monologist, only fair; Kenyon, Healy and Allman, very good

vocalists; Dutch Walton, musical monologist, very good; Chas. J. Haines and Company, "The Christmas Gift," the hit of the bill."

H. B. B.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—"The Operator," headliner, intensely dramatic and thoroughly appreciated; Curtis Palmer and Company, "Mamma's Darling Boy," is very funny, the woman of the company has a remarkably sweet singing voice; Walpert Eric, clever hand and head balancing; Carson and Willard, hit, with their rapid-fire talk; Hallan and Hayes, clever dancing; Elsa Van der Vort pleased with her songs; Farrell Brothers pleased with their comedy bicycle act.—SCENIC (H. O. Young, mgr.).—"Ferris and Marks, clever dancers; Maude Hakens made a hit with her coon songs; Edwards and Kernell, patriotic songs, made good impression; Jess Traversa, ill. songs and moving pictures.—CRYSTAL and NICKEL Moving Picture Theatres, show up-to-date pictures to good audiences."

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Knoblauch & Henker, mgrs.).—"Big bill headed by Hayes, Winchell and Russell, comedy sketch, amusing; Parker Brothers, balancers, very good; Batchler and Buskirk, comedy musical act, good; Gardner and Golden, singing and talking comedians, good; Wm. Phillips, ill. songs, good."

RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—"A capital bill is headed by Henry Horton and Company in a delightful little comedy, "Uncle Lem's Dilemma"; Byron and Langdon, "The Dude Detective," and the Colby Family about evenly divide honors; Paul Lacroix, eccentric juggler, made a big hit. Others are Welch, Mealy and Montrose, comedy acrobats; The Wa-

termelon Trust, colored singers and dancers; Charles Howard, monologue, and Carsten Brothers, athletes."

JOHN KAY.

HOUSTON, TEX.

MAJESTIC (F. F. Sturgis, mgr.).—"Opened Oct. 14 with Roberts, Hayes and Roberts, Gardner and Revere, Herbert and Willing, Rockaway and Conway, Griff Brothers, and Clarence Seigel. Business large. Week 21: Yuma, the Great, Lewis McCord and Company, Harney and Lopez, Adelyn and The Ozvas.—UNDER CANVAS.—Houston: Gentry Brothers' Dog and Pony Show Oct. 21, matinee and night, pleased large crowds.—Pawnee Bill's Wild West Circus and Far East Shows at Baseball Park Oct. 28.—Forepaugh and Sells Bros. Oct. 15, gave two pleasing performances to large crowded tents."

H. C. PICKELL.

KALAMAZOO, MICH.

BIJOU.—Barry and Johnson, comedy, good; Major O'Loughlin, gun spinner, the best ever here; Samson and Zeecho, novelty strong act, a very clever act; Jim and Jerry, comiques, fair."

DIZ.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—"Grace Van Studdiford, well received; Ren Welch, Hebrew impersonator, very clever; Four Golden Graces, posing novelty; Violet Black and Company, in "A West Point Regulation," laughter producing; Leona Thurber and Pikaninnies, singing and dancing, good; Bessie Valdaire Troupe, bicyclists, interesting; Mademoiselle Nadje, equilibrist.—SHUBERT (Walter Sanford, mgr.).—"One good result of the 'vaudeville war' in Kansas City is the holding of better attractions than formerly to both houses. The headliner this week is Maudie Hall-Macy in her slang "classic," "The Magpie and the Jay"; she made a hit; The Four Lukens, casting act, very good; The Six Musical Cuttys, very entertaining musical act; Bellonini, juggler, above the average; Josephine Ainsley, singing, good; Fagan and Byron, sketch, laughable; Carlin and Otto, German comedians, clever.—CENTURY (Jos. R. Donegan, mgr.).—"Empire Burlesquers and Roger Imhof, very entertaining show. Next week: "Miss New York, Jr."—MAJESTIC (Clint Wilson, mgr.).—"The Bachelor Club Girls" have a show this week. Next: "The World Beaters."

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Boehm, baritone vocalist, good voice, went well; May Duryea and Chas. Deland, playlet "Imposter," very funny; Johnson and Wells, songs and dances, clever; "The Patriot," grand opera, went big, good singing number; Darros Brothers, sensational equilibrist, best of its kind ever here; Frank Fogarty, by far the hit of the bill.—LYCEUM (Wm. L. Gallagher, mgr.).—Dollie Clifford's Silver Star Burlesquers, Ohio: Dollie Clifford, singing and dancing, good; Fagan and Marion, singing and talking comedians, a hit; Viola Meehan, Ill. songs, went well.—NOTE.—Lottie Cole has replaced Stella Beardsly with Jas. A. Kiernan Company, presenting "The Taming of the Beast." Miss Cole has a fine voice and reads her lines well. She joined the act Thursday. Miss Beardsly was married in New York, Oct. 24, to a non-professional. JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martine, mgr.).—Gilmore and Castle win applause with their dancing and comedy; George De Onzo, barrel jumper, makes good; The Tankas Duo present some very clever tricks; Gavin, Platt and "Peaches," headliners, presenting "The Stolen Kid"; C. B. Martine con-

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tinues to please with his Ill. songs.—PEOPLE'S (M. Cunningham, mgr.).—The Three De Grease, singing and dancing, get applause; Carl Bros., blackface, above the average; Eddie Leonard, very funny; The Three Chelseys, "Third Generation," hit; Roy Linsey pleases with Ill. songs. J. E. FAULKNER.

LIMA, OHIO.

ORPHEUM (Will G. Williams, mgr.).—Gaylor, gymnast, good; Elmore and Bartlett, singing and dancing, applauded; Gladstone Sisters, singing and acrobatic dancing, fine; Tiptoe and Klement, comedy musical act, pleased; Bennington and Company, singing and dancing, took well; Magdalline Klefer, Ill. songs, good. L. F. WAKEFIELD.

LITTLE ROCK, ARK.

MAJESTIC (Saul S. Harris, mgr. Monday rehearsal 10:30).—Steiner Trio, comedy bar, good; Lampert and Pierce, fair blackface sketch; Nellie Nelson, vocalist, fair; Harry Booker and Company in "The Walking Delegate," slow sketch; F. H. Tinney, blackface sketch, laughing hit; The Vilians, fine sharpshooting act.—WONDERLAND (F. Jennen, prop.).—Moving pictures.—JOJO

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(John McClure, Jr., mgr.).—Moving pictures Gans-Nelson fight.—THEATRIUM.—Moving pictures and Ill. songs.—NOTES.—Last week was the largest the Majestic has ever had, the attendance being over 20,000, nearly half the population of the city.—Mrs. Minnie Madden Fisk is booked for November 18 at the Majestic. Blanche Bates is also booked for next month.—Costakis Brothers opened a moving picture show to good business. JIM.

LONDON, CANADA.

BENNETT'S (J. D. Elms, res. mgr.).—Fannie Rice, very amusing and decidedly novel; Callahan and St. George, "The Old Neighborhood," one of the prettiest and most entertaining sketches seen here; Donat Bedini and dogs, very clever; The Clarence Sisters, average; Harry and Kate Jackson, "His Day Off," pleased; Oscar Loraine, protean violinist, well liked; Three La Mase Brothers, acrobats, very good. M. G. HUESTON.

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tablitovit"; Miss Stanton, violin soloist.—PEOPLE'S (Al. G. Flournoy, mgr.).—Edward Smith and Lillian Walton; Fred Rogers, Ill. songs; The Great Booth, comedy cyclist; Bert Von Klein and Grace Bibson, singing, dancing and talking comedians; James P. Lee and People's Stock Company.—NOVELTY (H. J. Hotchkiss, mgr.).—Week 14: Beard & Dunn, Hall and Coher, Arlington and Keelson, Jimmie Cowper, Billie Windsor sings Ill. songs. BOB.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Jesse L. Laeky's musical fantasy, "The Military Octette" and "The Girl with the Baton," very good; Julia Kingsley and Nelson Lewis, "After the Honeymoon," good; Virginia Grau, comedienne, very good; Lee Tung Foo, Chinese baritone, good; Will Whitman and the Melinotte Sisters, singing and dancing, good.—BOSTON VARIETY (Wm. F. Lyons, mgr.).—The Trylan Burlesquers headed

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"LOVING EYES"**"SHAMROCK" "WHY WAS I EVER BORN LAZY?"****H. J. WOOD CO., 1431 Broadway, New York City****JACK DRISCOLL**
Manager of Professional Departmentby Nettie Hartford. Olio: Parker and Ward, Adolph Adams, Wm. Weston, Henry Walt, Nina Sears, played to big houses last week.
JOHN N. DAWSON.**MILFORD, MASS.**LYCEUM (S. B. Stifter, mgr.).—Casie Clifford, fine; Bellmore and Pratt, clever; Joyce and Joyce, good; Frank L. Browne, clever; Prof. Phaneuf, hit.—SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.—NOTES.—William Wyllie, of the team Wyllie and Sanford, was the guest of friends here 21—Golden and Hughes are booked solid until June 10, 1908.—It is rumored that Jackson and Gorman, of New Haven, Conn., are trying to secure the lease of Music Hall here, now held by the estate of the late H. E. Morgan.
CHAS. E. LACKEY.**MILWAUKEE, WIS.**SHUBERT (Edwin Thanhouser, mgr.).—Clique-vall sustained the reputation for jugglery given him in advance. The other acts were Mr. and Mrs. Konorah, rapid calculators, very mystifying, pleased; Doan and Lenhar, sketch, "The High Toned Burglar," satisfactory; Eva Mudge, character changes very quickly good; J. W. Winton, ventriloquist, introducing "M'Unity From Australia," too much British comedy, should Americanize; The Italian Trio, classical songs, please; Willy Zimmerman, impersonations of famous music masters, artistically acted; The Marco Twins caught the fancy, and although they were not on the stage until 11:10 the act held the audience.
NEW STARS (Frank Trotman, mgr.).—"The Yankee Doodle Girls" appended to a capacity audience Sunday. The burlesques "Sullivan on Parade" and "A Strike on the Metropolitan Street Railway" permitted James F. Leonard to shine in the comedy division.—CRYSTAL (F. Winters, mgr.).—There was good vaudeville on the west side this week. "The Fall of '04," a well acted sketch by Elsie Ridgely, Lew H. Newcomb, George A. Laing and Jessie Stephens, heads the bill. Glen Burt, Hebrew parodies, original style, good; Leon and Dale, musical, neat act; Bell and Henry, acrobatic, good ground work; Jeanette Harrar, ill. songs.
BEE JAY.**MUNCIE, IND.**STAR (Ray Andrews, mgr.).—The Beattles, jugglers, hit; Billy Moore, comedian, good; Burton, Hughes and Burton, sketch, good; Teggie and Daniel, German comedy, good; Frank Gray, ill. songs, good; Valvise Bros., acrobats, very fine.—MAJESTIC (Will Ormsby, mgr.).—Figaro, vase manipulator, good; Ethel Desmond, ill. songs, good; O. B. Paddock, singer and dancer, hit; Billy Ellwood and Company, "The Picture Man," took well; Gilbert Saroney, "A Giddy Old Maid," very fair; Palaro Bros., acrobats, good hit.
GEO. FIFER.**NEW HAVEN, CONN.**POLI'S (S. Z. Poll, pres.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Ethel Levey, the star feature, highly entertaining; Valadon, with his mysterious cross and other equally mystifying stunts, was excellent; E. F. Reynard gave a novel ventriloquial number and was generously encored; Park and Omer, comedy acrobatics, were the amusing hit of the bill; Abram and Johns in "The Awakening," good; Juno Salmo was splendid in his specialty, and Harper, Desmond and Hillard concluded the bill.
E. J. TODD.**NEW ORLEANS, LA.**

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—It is probable that there isn't an American artist among the feminine contingent possessing the drawing power of Anna Eva Fay. The mystic pose and seeming gaze into unknown depths add attractiveness. Neil Lockwood and Hazel Bryson open the bill with singing and whistling. They were accorded a very generous reception, considering the program position. Miss

Bryson's facial make-up could be improved. Elton Teuley's talk is made up of street car and hotel stories, some of them being very rich. Mr. Teuley opened to a thirty-two degree audience, got them to about sixty after working ten minutes, and finished leaving them mopping their brows. Ethel Green can warble a few top notes, and Billy Gaston can dance a few steps, and they received not a few laughs from not a few people that few actors receive, especially on Monday. Ward and Curran were the same old scream, a good house assistant in the person of Whitney Trimble helping the act materially. World and Kingston have changed their act, not changed it exactly, but a quantity of new material where the familiar matter used to be, makes the act seem new and bright.—GREENWALL (H. Greenwall, mgr.).—Time cannot fade, nor old age dim, the local popularity of John L. Sullivan as attested by the fact that over fifty-eight hundred persons paid to see the big fellow in fighting regalia on Sunday afternoon and night. Mr. Sullivan is first introduced at the close of the olio, in a monologue, which is very showmanlike in itself, but to make matters worse, an announcer is evidently trying to break all records as a long-winded speech-maker, preceded "the champion of champions," with a history from the cradle to the present, and the astute conqueror, who should never essay a monologue at any time, "fell down" hard. A sparkling exhibit with Jake Kilrain closed an evening's entertainment which ran three and one-half hours. The "Golden Crook Extravaganza Company" is a heavy show, probably the most expensive playing the Wheel. Eighteen girls are carried, but are not compelled to work hard, as all of the changes are thrown over pink lights, which are not changed during the performance. "Dr. Bamley's Daffy House" is evidently taken from "Not Yet But Soon." Hap Ward's farce. The comedians would emphasize and explain the jokes, which have been overworked here. Billy Kelly is an adroit performer and a clever acrobat. Mazie Yale received nine encores during her rendition of "Maritouch," with some "wiggling" thrown in. Higgins and Phelps open the olio with a new stunt, the woman punneling her partner with the newspaper. The act scored a good percentage of laughs. "The Ballet of Roses," retained from last season, is a pretty, well-drilled number, enhanced by some good dancing contributed by La Alvorra, a female impersonator. Phillips and Lang offer a new dancing specialty. A bicycle act having very few superiors is given by Chas. Ahearn. Ahearn will rise in the vaudeville world. Mazie Yale and Marie Rogers are very droll and convincingly funny. Were these young women presented with a refined act by some good author, their services would be sought after by the vaudeville managers. Busch-DeVere Trio worked hard and scored the hit of the evening. Billy Busch is an excellent cornetist and some of the slides are beautiful.—NOTES.—Emily Dodd was taken sick on Sunday, and her leading man, Joseph Manning, worked in "one" as a monologist to help round out the bill at the Orpheum.—The Bijou, a ten-cent vaudeville theatre, has been opened on Canal street. Three acts and pictures make up the bill.—Henry V. Ottman, treasurer of the Greenwall, is a Democratic candidate for the Legislature.
O. M. SAMUEL.**OTTAWA, ILL.**LYRIC.—Last half week 13.—Katherine Martin, singing, pleased; Geo. Hillman, German comedian, appreciated; Klipp and Kippe, juggling act, well received; Two Franciscos, burlesque magic, good.
E. W. FOWLER.**PITTSBURGH, PA.**FAMILY (Harry Scott, mgr.).—"Mascot," trained horse, the hit of the bill; Arthur Houston and Company, juggling, good; The Great Crowley, very good; Waller and Magill, German sketch, pleasing; Bert West, ill. songs, good.—DREAM- LAND (Claude Westley, mgr.).—Passion Play and songs; big business.
DAVE HEIMAN.**PORTLAND, ORE.**GRAND (J. H. Erickson, mgr.).—Week 14: Frances Venita Grey and dancing girls featuring Ruby Sinclair, head the bill; The Three Ernestes, horizontal bar, very clever; Don and Thompson, "The Sailor and the Maid," scream; George A. Kane, good; Les Boemiennes, well received; Finn and Ford, sing and dance well; Joe Thompson, ill. songs, good.—PANTAGLO (John A. Johnson, mgr.).—Barton and Ashley, headliners, very good; Edward and Nettie Masse, comedy jugglers, original and clever; Master Alden, violinist, well received; Gilson and Tolan, sketch, good; Walters and Hill, sing well; Jean Wilson, ill. songs, very good.—FRITZ'S (Fred Fritz, prop.).—Claudia Hewlette, Nixon and Roe, Wanda, Slaters Veruon, Mile. Rose Manser, The McGuire, Eva Fonda, Jones and Raivelle, Beulah Lane, Florence Reed and The Hewlettes present "The High-Roller Belles."
W. B. B.**PROVIDENCE, R. I.**KEITH'S (Chas. Lowenberg, res. mgr.).—Gillette's animals head, took fairly well; The Four Fords, hit of the bill; Anderson and Johns, colored, well liked; Fred Boud and Company in "Handkerchief No. 15," pleased; Ray Cox, here before to better advantage; Rigolotto Brothers, difficult balancing, and drew applause by the American flag; Ellis-Nowlen Troupe of acrobats, good; Jimmie Lucas, fair. Others: Kenney and John, Belle Earle.—IMPERIAL (John Hill, mgr.).—"The Brigadiers" present a thoroughly interesting bill. The costumes are pretty and the chorus well trained.
S. M. SAMUELS.**READING, PA.**ORPHEUM (C. Floyd Hopkins, mgr.).—Martin Brothers, xylophone, good; The Roberts Four, "The Doll Maker's" dilemma, pleased; Harry Johnson, opera burlesque, good; Bradlee Martin and Company, "Jessie, Jack and Jerry," full of laughs and very well acted; Ziska and King pleased with magic and comedy; The A. B. C. D. Girls, excellent; Four Nelson Comiques, knockabout acrobatic, received liberal applause.—BIJOU (Updegraff & Brownell, mgrs.).—Half week: Bob Manchester, "Crackerjacks," excellent; Second half: "Jersey Lilies."
GEORGE RITER.**ROCHESTER, N. Y.**

Week end audiences at the Baker Theatre are improving, although business during the fore part of the week is not what it should be, considering the character of the bills which are being presented here by the Klaw & Erlanger management. Two large new electric signs were placed in front of the Fitzhugh street playhouse this week.—COOK'S OPERA HOUSE (Wm. B. McCallum, mgr.).—Burr McIntosh, headliner; Cressy and Dayne, in "The Wronling Whoop," a laughable sketch; Damm Brothers, clever strong men; Galletti troupe of monkeys please as usual; Mignonette Kokin, a hit; Snyder and Buckley, immensely entertaining; McMahon's Pullman Porter Maids, pleasing act; Wynn and Lewis, good.—BAKER (Richard Baker, mgr.).—Joe Welch, headliner, makes good with new line of talk; Hope Booth and Company, excellent; Billy Clifford, pleasing; Frosini, big hit; Duffin-Reddy troupe of acrobats, clever tumbling; Maude Lambert, made good; La Valles, entertaining; Willie Hale, interesting; Terley, ordinary.

SALT LAKE CITY, UTAH.

LYRIC (Sullivan & Considine, lessees; Bert C. Donnellan, mgr.).—Week 12: McLinn Bros., horizontal bar; Homer Long, ill. songs; Mabel Meeker, singing, dancing and acrobatic contortionist; Mr. and Mrs. John T. Powers, "The Players"; John Walsh, "The Man with the Iron"; Harlan and Rollison, musical novelty.—ORPHEUM (Martin Beck, gen. mgr.).—Week 14: O'Hana San and

Company, The Ruppelts, Ferry Corwey, Cowboy Quartet, Pete Baker, Daisy Dumont, Kindrome, Orpheum Orchestra.—The Nickleodion, Family, Electric and all other moving picture shows are doing capacity.
JAYE JOHNSON.**SAN ANTONIO, TEX.**LYRIC AIRDOME (H. H. Hamilton, mgr.).—Shale and Cole, singers and dancers, good; Clever Conkey, Dutch club juggler, one continued laugh; Arnold and Gardner, minstrel sketch, popular; Billy Price, singing comedian, fine.
CAL. COHEN.**SHAMOKIN, PA.**FAMILY (W. D. Mills, mgr. Monday rehearsal 10).—Bill includes Clark and Bradley, "Teddy Bear Girls," fair; Alvin Brothers, ring artists, very good; Musical Thor, good; Bertine Robinson, Gilbert Marcotte and Company, "Jones' Tenth Anniversary," ordinary; Regal Trio, singers, pleased.
MILLER.**SHENANDOAH, PA.**NEW O'HARA (M. J. O'Hara, owner; J. W. Major, res. mgr.).—Desirous of breaking away from the usual trend of theatrical attractions Manager O'Hara has this week installed vaudeville. Large audiences attended. The bill is headed by Pauline Bowman and her Eight English Ponies, please exceedingly, all good singers and dancers; The Harringtons, clever comedy bar act; Perry and Burns, Hebrew comedians, witty line of talk and catchy parodies.
JACK THUME.**ST. LOUIS.**COLUMBIA (Middleton & Tate, mgrs.).—Eva Tanguay is headlined this week; "Moto Girl," pleased; Ryan and Richfield, "Mag Haggerty's Reception," made a hit; Emil Hoch and Company, "Love's Young Dream"; Searl and Violet Allen Company, sketch; Belle Hawthorn's monkeys; Professor Barnard's Marionettes, in a pantomime; and William Tompkins.—GARRICK (J. Oppenheimer, mgr.).—"That Quartet" made a big hit this week; Henry Lee, impersonator, good; Mile. Agoust, good juggling act; Morris and Morris, comedy acrobats; Mysticus is a mystery; Joe Flynn, monologue; Jewell's Maankins, diverting act; Joe Hart's Military Girls, composed of fifteen pretty girls who sing and dance, best act on the bill.—GAYETY (O. T. Crawford, mgr.).—Clark's "Runaway Girls."—STANDARD (L. Reichenbach, mgr.).—Edmund Hayes and "The Jolly Girls."
ED. J. CAIN.**SPRINGFIELD, ILL.**ORPHEUM (Meyer & Watts, mgrs.).—17-20. Imperial Trio of singers and instrumentalists; Bert Melbourn, monologist; Mabel Gage and Master Richard; Jenkins and Stockman, musical act; Elma Mason, ill. songs. 21-23, Al. Barnes, magician and juggler; Misses LeClerc and LeClerc; Collis LePage, male impersonator; Ahern and Barte, acrobatic comedians; Elma Mason, ill. songs.—EMPIRE (Jno. Connors, mgr.).—The Delzoros, aerial workers and novelty gymnasts; Amy Lee, The Dalles, Lottie Lee and Mabel Harold, Bob Romola and the Empire Stock Company.—OLYMPIA (C. J. McCann, mgr.).—Geo. B. Gardner presents Olympic Stock Company in "The Lighthouse Robbery," and The Rosleys, sketch artists.
C. F. NORRED.**SYRACUSE, N. Y.**GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—A good bill was offered this week; Fentelle and Carr, fair; Chris Bruno and Mabel Russell, good; Bert Levy, good; The Five Majors, poor reception; Chas. E. Evans and Company, well received; Howard and Howard made good; Laven and Cross, best act of the kind seen here.
SAM FREEMAN.**Beatrice's Performing Bears**

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NEW YORK

ness good for the house. The bill opens with Goldsmith and Hoppe. They are good musicians and take well. Herbert Lloyd and Company have a very novel act and receive loud applause; Malcolm Williams and Herbert Standing, in their new act called "The Promoter," went well; Foster and his dog, one of the cleverest dogs that has been in the house; "Paradise Alley" went well, but the songs are not up to what they should be; Cooper and Robinson made good from the start; The Great Francellias, one of the best of its kind and was well liked.—FRANKLIN SQUARE.—V. F. Woodward, juggling, liked well; Newhold and Carroll, novel bar act; Bailey and Peters, colored singers and dancers, went fair; Chas. B. Lawlor and Daughters, took well with neat songs and costume changes; John F. Clarke, comedian, took several encores; Florence Modena and Company, in "Bargain Mad," was very good; De Fay Sisters, very clever musicians; Barnoid's dog and monkey act makes the hit of the bill. The business is much better. W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (Harvey Arlington, mgr.).—The Great Chalmers, harpist; The Jolly Prices, comedy sketch artists; Clarice Templeton, vocalist.—NOTES.—The Irene Myers Company at the Park Theatre has as special vaudeville acts Pero and Wilson, pantomimists; Irene Myers, character singer; The Century Comedy Four and Marty Woodworth.—Wm. A. Finley, at one time a well-known performer, and until recently the proprietor of a hotel in Norristown, Pa., is in advance of the Irene Myers Stock Company. C. A. LEEDY.

ZANESVILLE, O.

WELLER (Cohan & Harris, lessees and mgrs.; W. Fred Mason, res. mgr.).—Klaw & Erlanger "Advanced Vaudeville" Touring Company, 14-19, to fair patronage. Forester and dog, delightful act, pleased; Radie Funnam, songs and dances, well received; Burton and Brooks, character sketch, pleased; The Mysterious La Haras, clever but not up to the standard; Marie Florence rendered classical selections with ease; Willie Hale in "Parlor Pastimes" was enthusiastically received; Marco Twins, good; Grand Opera Trio, in prison scene from "Faust," good. One of the best vaudeville entertainments ever given here. F. M. HOOK.

singing and not confine their jokes to people up in race track lore; Carroll Johnson's "Louisiana" made things hum; La Vine-Cimaron Trio, very amusing and clever acrobatic act; Samson and Douglass, played the opening matinee only. At the evening performance Manager Clancy filled the vacancy with the aid of the spot light by reciting. It seemed to be the opinion of the audience that if Mr. Poll has any more experiments he wishes to try out, he should do so in some of his houses in which he has not raised the prices.—AUDITORIUM.—The Eagles are holding their mammoth carnival at this house. Capt. Weedon's Trained Lions, headline act.—NOTES.—Jack Hamilton, of Curtiss, Palmer and Hamilton, received an elegantly engraved watch from his local admirers during his engagement last week. "Mr. Hamilton hugely enjoyed his stay here.—The many friends of Annie Abbott of this city, better known in vaudeville circles as "The Georgia Magnet," will be pleased to learn that she has come out victorious in the suit recently brought against her.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Wonderland opened this week to capacity as usual. The bill is a strong one. Harry Richard and Company, who made a hit last week, were retained; The Three Bannons, juggling, by far the best seen here this season; Bud Farnum, good blackface musical act; Matt D. Leslie kept the house in a continual laugh with his monologue; The Three Millions, amusing comedy musical sketch.—BIJOU (Geo. Shaffer, mgr.).—Good bill this week, with J. H. O'Neal and Company in a very clever playlet; Tom Lancaster, blackface comedian, well received; Ashludate Company, Japanese novelty act, clever illusions; Crotty Trio, singers and dancers. Last half of the week: Elizabeth Miller, The Midgley's, Williams and Healy, The Alton Trio. The Bijou is changing its program twice a week. As soon as the new house in Martins Ferry is finished three complete changes of program a week will be made.

WORCESTER, MASS.

POLI'S.—The bill this week is very well blended and holds the people from start to finish. The house is doing S. R. O. business, and will throughout the week. Malcolm Williams, who played several seasons at stock here, appears in a new act, and he having a host of friends, makes busi-

views of the West were a big novelty; Sisters Macarte, clever; Mullen and Corelli, good; Cameron and Flannigan, good, a novel turn; Don Burke's "School Girls" were a feature act which scored.—STAR (F. W. Stair, mgr.).—"The Kialto Rounders," headed by Sam Howe, delivered the goods and the patronage was big. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Mr. and Mrs. Drew and Company, "Billy's Tombstones," very entertaining; Kartell, slack wire, very good; Laurie Ordway, songs in coster's style; Martinetti and Sylvester, comedy acrobats, well received; A. O. Duncan, ventriloquist, well received. Others on the program are Eckhoff and Gordon, musical laugh makers, and The Two Kings, in a singing and dancing number.—LYCEUM (R. H. Keller, mgr.).—Miner's "Bohemians" are playing here the first half of the week to good attendances. The last half we have "The Kentucky Belles." J. J. M.

WASHINGTON.

GAYETY.—"The Gay Morning Glories" with two burlesques entitled "The Wrong Widow" and "The Village by the Sea," supported by a good-looking chorus. Snitz Moore and James Cooper, the man with the large mouth, were the principal fun-makers. The olio is better than the ordinary and includes Smith and Brown, wooden shoe dancers; Jas. E. and Lucia Cooper in a live line of wrangle talk; Hill, Cherry and Hill, very clever comedy cyclists, and the Alexandroff Troupe who give some Russian dances. A little playlet called "A Self-Made Man" also was contributed to the entertainment.—NEW LYCEUM.—The Fay Foster Company was the offering at the Lyceum this week, headed by Harry Cooper. Two burlesques, "Dress Parade" and "The Yankee Admiral," were well acted by the company. BILLY BOWMAN.

WATERBURY, CONN.

JACQUES (J. F. Clancy, mgr.).—Flying Martins deserved applause for quick and clever aerial work; Lamberti, excellent musician and impersonator; Patrice, in "A New Year's Dream," very entertaining; Haverly and McRae, should omit

TERRE HAUTE, IND.

LYRIC (Jack Hoefler, gen. mgr.).—Week 21: "The Navajo Girls," a musical comedy boiled down to 23 minutes, good; The Garmelias, eccentric comedy, good; Bowman Brothers, black and white face comedians, very good; Bicycle Bill Creswell, good, novel cycle act; Master Slater, boy tenor and monologist, very good.—VARIETIES (Jack Hoefler, gen. mgr.).—Bootblack Quartette, good; Harry Spingold Company, comedy sketch, very good; Ferry, the Frogman, contortionist, great; Sisters Sinclair, singing and dancing, good; The Marvelous Mellis, acrobatic act, very good.—COLISEUM (J. H. Barnes, mgr.).—Oct. 20, 21: "The Lady Birds," good business; Oct. 27, 28: "The New Century Girls"; Sunday matinee.—NICKELDOM, ELECTRIC THEATRE and DREAMLAND doing good business. ROSS GARVER.

TOLEDO, O.

ARCADE (Lew Hurlig, mgr.).—Charlotte Townsend, in "The Troubles of Two Working Girls" is the feature of the bill this week, full of vigorous humor and effective pathos; Daisy Harcourt, the English character comedienne, scored a big hit; The Kratons, in a hoop rolling act, very good; Wincherman's bears and monkeys, good; Larry Smith and Mamie Champion, in "The Wrong Doctor" get plenty of laughs; The American Comedy Four are as good as ever, and "Those Four Girls" are not so bad.—THE EMPIRE (Abe Shapiro, mgr.).—This week Bob Manchester's "Vanity Fair" to good business. The best thing in the olio is Walsh and Maitland, contortionists and grotesque dancers. Morgan and Chester have a clever sketch which is, however, a trifle too long. The burlesques "Fluffy Ruffles" and "A Southern Belle" present the best looking chorus seen at the Empire this season.—THE VICTORY (J. O. Hooley, mgr.).—Second week of the Parsifal pictures with lecture to phenomenal business. Some excellent vocal numbers are also given by Mabel Olsen, Ed Smith and A. C. Russell. Next week: "The Miller's Daughter."

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Ethel Arden and Company have a funny sketch; Leon Morris and Company, society circus, pleased; Mr. and Mrs. Edward H. Kemp's beautiful colored

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The Wench and the Soubrette.

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"PARISIAN BELLES"

SPECIAL FEATURE.

LOUIE DACRE

IRRESPONSIBLE.

SADIE WESTON

AS MRS. PLUM.

VIOLET DUSETH

The Cyclonic Spanish Dancer.

GLADYS SEARS

"The Girl With the Dialects."

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